

Arts & Crafts Conference

Grove Park Inn

Asheville

February 21-23, 1992

American Art Pottery ■ Mission Oak ■ Metal

American Art Pottery Bought and Sold
Privately Or Through Auction

Art Pottery

Teco, George Ohr, Grueby
Rookwood, Fulper, Pewabic
Robineau, Newcomb
Van Briggle, Walwrath, etc.

Furniture

Gustav Stickley, Roycroft
L.&J.G. Stickley, Rohlf's
Limbert, Greene & Greene
Frank Lloyd Wright, etc.

Metalware

Dirk Van Erp, Robert Jarvie
Kalo Shops, Roycroft
Shreve, Karl Kipp, Stone
Tiffany Studios, etc.

1992 Auction Schedule

March 15
May 17
September 13
November 15



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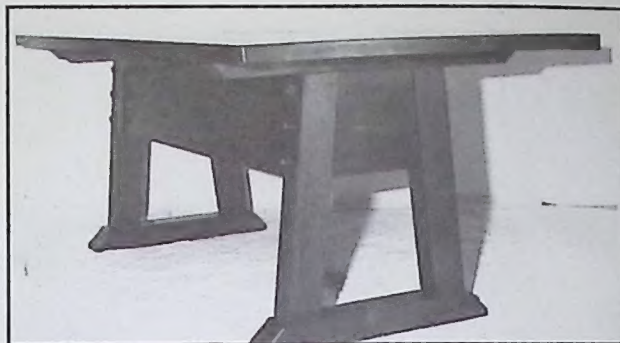
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Important Frank Lloyd Wright urn equalled a record price of \$104,500.

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Rare Gustav Stickley director's table sold for \$16,500.

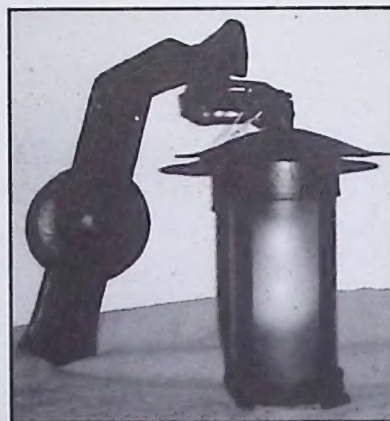


Important 29"
Grueby vase with
applied leaves,
similar example
exhibited in 1900
Paris Worlds Fair,
sold for \$18,500.
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examples ever
offered.

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Pair of
Gustav Stickley
wall sconces
brought a
record price
of \$14,300
on May 21, 1989.



1939 New York World's Fair poster
sold for \$1,430 on May 13, 1990.

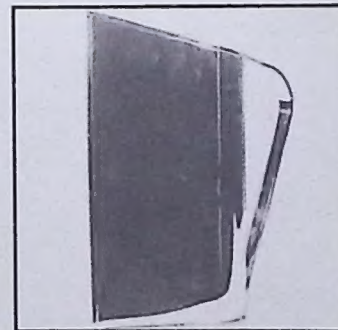
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Tiffany sterling silver pitcher
brought \$8800 on Nov. 5, 1988.



1936 "Radio Nurse" designed by
Isamu Noguchi sold for \$2,090.



Normandie Pitcher sold
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Fifth Edition

Grove Park Inn



Arts & Crafts Conference Catalog

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Cover: Detail of a Roycroft ceiling light designed by Victor Toothaker in 1912 for the Grove Park Inn. For additional information, please turn to p. 30. (Photo by Tracy Schmid)

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"Where Do We Go From Here?"

By Bruce E. Johnson

Where were you in 1972?

I wish I could say I was at the Art Museum at Princeton University, intently studying the classic forms of Arts & Crafts furniture, pottery and metalware identified by Robert Judson Clark, Martin Eidelberg, David Hanks and Susan Otis Thompson. Instead, I was in Illinois, teaching high school seniors more than they ever needed to know about *Macbeth*.

Like many of us here this weekend, I literally stumbled into the Arts & Crafts movement. My first encounter with this alien furniture was in 1979 in the basement of a friend's home. I came face to face with not one, but a dozen Roycroft chairs looking like Puritanical deacons staring out of the darkness. At the time I was struggling to make a living as a writer, so the twelve chairs could find no permanent place in my small apartment. But their image has always remained etched in my mind as deeply as the orb-and-cross carved in that rich, quartered oak. The dealer who drove from Chicago to take them off my hands gave me a ten-minute lesson on how to recognize Gustav Stickley furniture, jammed a business card in my hand and told me never to talk to any other Arts & Crafts dealers.

The little I could find in the library on the Arts & Crafts movement left me more confused than enlightened. Authors showed little respect for Mission oak and dismissed Stickley as a misguided prophet. Could the Frank Lloyd Wright who designed the Guggenheim spiral be the same man who created the Unity Temple? How could Stickley Brothers only be one brother? Did Albert have a split personality? And who were these guys who just used their initials?

It remained for one book, one exhibition, to bring order to chaos. Robert Judson Clark and his co-authors provided many of us with the initial framework which enabled thousands of new Arts & Crafts enthusiasts to distinguish Arts & Crafts from Art Nouveau, Gustav Stickley from Albert Stickley, Rookwood from Weller, and Roycroft from Rohlfs. They provided us with both geographic locations and logical classifications for the craftsmen of the Arts & Crafts movement. Suddenly it wasn't as confusing as it had been. Their foresight was uncanny. With virtually no previously published work to draw upon, they dared to identify what they believed to be the most important craftsmen of the Arts & Crafts era: Tiffany Studios, Charles Rohlfs, Harvey Ellis, Gustav Stickley, Karl Kipp, architects Wright, Elmslie, Greene and Greene, and Maher, metalsmith Robert Jarvie, Dirk Van Erp, Rookwood, Grueby, Newcomb College, Van Briggles, Robineau, Fulper, and Marblehead. And while additional research has added scores of names to their original list, twenty years later their framework remains intact, their work well-respected.

So where do we go from here?

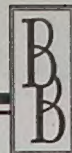
Do we know enough? Has twenty years of research taught us to understand and appreciate the Arts & Crafts movement? At one level, yes. We know the fundamental history of the movement, its founders and the major firms; new forms rarely surface anymore and we certainly have more reprint catalogs and coffee table books than we do Arts & Crafts coffee tables. The Princeton exhibition of 1972 was followed by a number of

presentations, most notably the *Art That Is Life* (Boston Museum of Fine Arts, 1987) and *Virtue In Design* (Los Angeles County Museum of Art, 1990). Each played a major role in introducing a segment of the American population to the Arts & Crafts movement. Do we need additional exhibitions which attempt to survey the entire movement? Do we need to fly cross-country to see yet another pair of Princess candlesticks, a Stickley Morris chair and four Rookwood vases? I would rather see an exhibition just on Karl Kipp, Shirayamadani or Robert Jarvie. Instead of competing for headlines and numbers, I would love to see museums, dealers and collectors working together to mount exhibits that focus on individual craftsmen. Together we could produce exhibits and catalogs with real research, not simply re-hash.

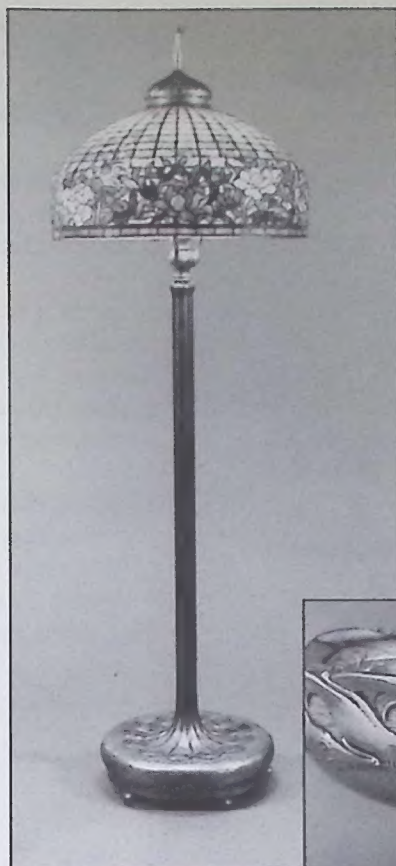
We know it can be done because it has been done. Without Isak Lindenauer, a collector and dealer, none of us could truly appreciate the work of Dirk Van Erp's former apprentice August Tiesselinck. In Grand Rapids, Don Marek singled out that city's important Arts & Crafts furniture makers for an exhibit in 1987. The San Francisco Crafts and Folk Art Museum hosted an exhibit in 1989 on Dirk Van Erp. In each of these three cases, the organizers sought and achieved depth, not breadth; they uncovered new facts, new forms and new information. And most important, they published this information in simple, elegant, affordable catalogs.

We have passed our survey classes and now it is time for some in-depth research. We know the history and we can identify the artistic quality of the Arts & Crafts movement, but what about the other half of the equation - the craftsmen? Gustav Stickley spent more time in his New York office than he did his Eastwood factory, yet we act as if he personally hammered the pegs into each of our dining room chairs. Elbert Hubbard certainly was no craftsman, yet we know more about him than we do all of the hundreds of men and women who created the furniture, books and metalware bearing his mark. A few craftsmen and designers, such as August Tiesselinck, John and Peter Hall (Greene and Greene) and Peter Hansen (Leopold Stickley), have been identified and their work documented by dedicated collectors and curators. But the majority of craftsmen and women remain unrecognized, nearly lost in history -- despite the fact that this was one of the original goals of the founders of the Arts & Crafts movement.

Professor Clark and the curators who have followed in his footsteps have done their job and we owe them our gratitude. They have provided the framework for an understanding of the American Arts & Crafts movement. Now it is time for us to make our contribution. The debt we owe the craftsmen whose work enriches our everyday lives can be repaid easily and enjoyably: learn everything you can about the items you collect, including the craftsmen who made them, and share that information with other collectors in written form. What we can leave as evidence of our time on this earth won't simply be a list, but a legacy -- a true encyclopedia of the American Arts & Crafts Movement, with not one, but hundreds of authors.



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(top left) Tiffany favrile glass and gilt-bronze peony border floor lamp; Sold at auction for \$72,000

(middle) Tiffany silver Japanese Movement punchbowl, circa 1880; Sold at auction for \$74,250

(bottom left) Greene & Greene leaded glass window; Sold at auction for \$13,200

(bottom right) Dirk van Erp hammered copper and mica lamp; Sold at auction for \$18,700



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Small Group Discussions



One of the most valuable elements of this conference is the opportunity it offers for each of us to meet other collectors and enthusiasts with similar interests. In order to facilitate those meetings and to provide the environment for a free and willing exchange of opinions, questions, and information, several Small Group Discussions have been scheduled for Friday and Saturday.

The Small Group Discussions were introduced at last year's conference and were so popular that they have now become a permanent part of each year's agenda. This year, in fact, the number of Small Group Discussions has been doubled. This also meant that the large meeting rooms on the 8th floor in the Vanderbilt Wing had to be divided in half in order to provide us with the additional rooms we needed. As a result, each Small Group Discussion Room will only seat approximately 25-30 people.

The smaller rooms will ensure that the discussion groups will be even more personal than last year. The rooms are grouped

closely together so that you may move from one group to another easily, depending on your interests and the availability of chairs. No pre-registration reservations have been accepted for the Small Group Discussions.

The discussion leaders will open each session with a brief introduction of themselves and the topic at hand. The direction of the discussion will be determined by the participants and your needs. Participants are encouraged to bring to the Small Group Discussions either photographs or actual objects which will encourage discussion among the attendees.

If you have suggestions for topics for the 1993 Small Group Discussions, please provide this information on the Conference Questionnaire available near the Registration Desk. If you would be interested in being a discussion leader at the 1993 Arts & Crafts Conference, please leave your name, address, and suggested topic on the questionnaire.

Friday 4:30-5:30pm

Saturday 4:30-5:30pm

All rooms are on the 8th floor in the Vanderbilt Wing.

"Albert Berry: West Coast Metalsmith"

Jeffrey Hill Coolidge Room - E

"Arts & Crafts Textiles"

Paul Freeman Eisenhower Room - F

"Arts & Crafts Wallpapers"

Bruce Bradbury Eisenhower Room - G

"Color Woodblock Prints"

Steven Thomas Hoover Room - H

"Edward Curtis Photographs"

Ann Duke Hoover Room - J

"Identifying Unmarked Art Pottery"

David Rago Roosevelt Room - K

"Research Methods: Compiling an A&C Bibliography"

Pat Bartinque Taft Room - N

"Improving Your Furniture Collection"

Dennis DeVona Taft Room - M

"Art Pottery on a Budget"

Jim Messineo and Mike Witt
Wilson Room - P

"A&C Philosophy: The American Interpretation"

Pat Bartinque Coolidge Room - E

"Arts & Crafts Architecture"

John Ellis Eisenhower Room - F

"North Carolina Art Pottery"

Joe Wilkinson Eisenhower Room - G

"Craftsman Farms"

Vivian Zoe Hoover Room - H

"The Furniture of J.M. Young"

Michael and Jill Thomas-Clark Hoover - J

"Bungalow Restoration"

Robert Gustafson Roosevelt Room - K

"Problems in Furniture Restoration"

Bruce Szopo Taft Room - N

"Stickley Brothers' Metalware"

Terry Seger Taft Room - M

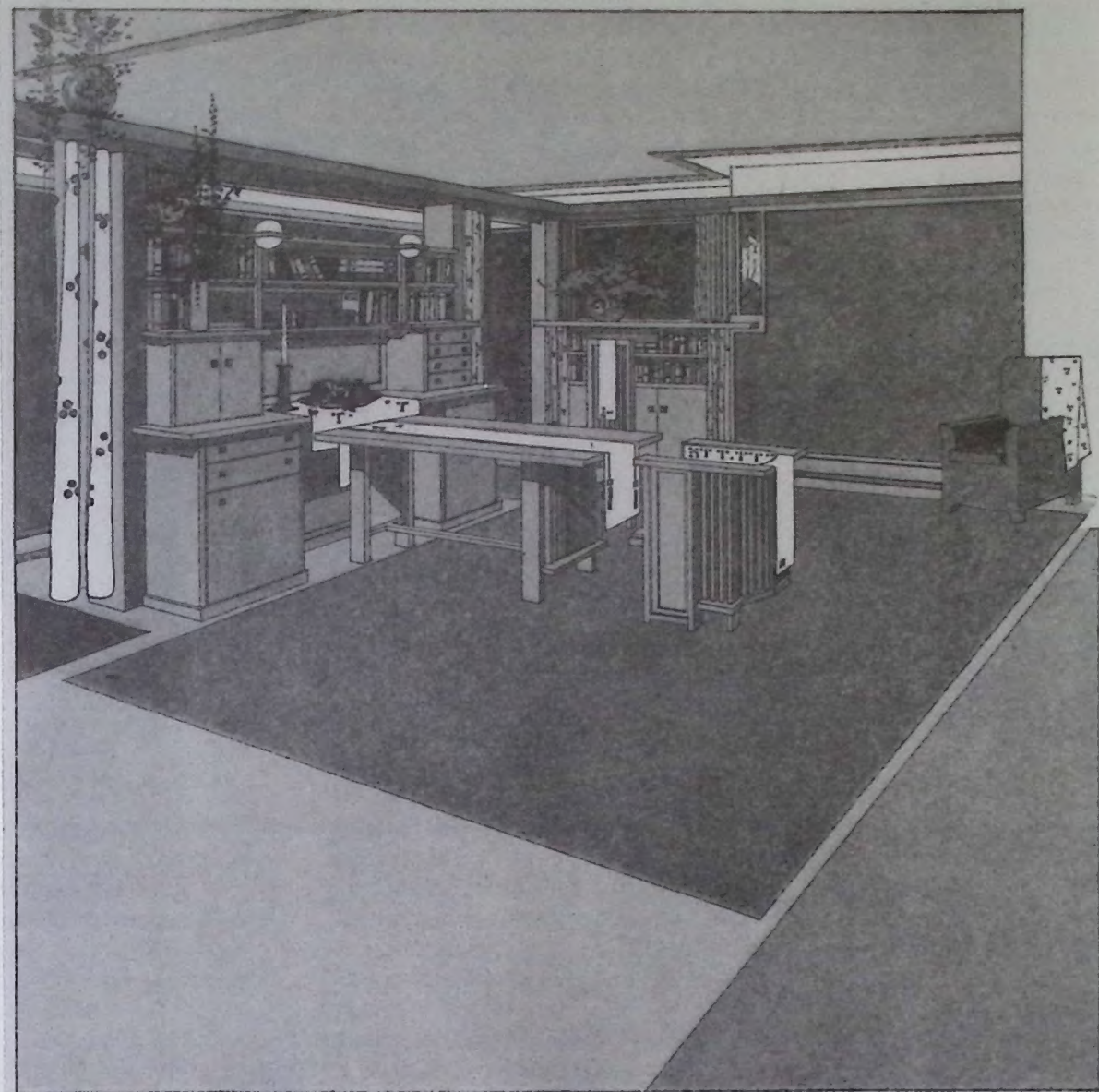
"Liberty & Company Metalwork"

Catherine Kurland and Lori Zabar
Wilson Room - P

"Insuring Your Collection"

Michael McCracken Wilson Room - O

Kelmscott Gallery



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Conference Tours



While the city of Asheville points with pride to the historic Grove Park Inn, there are many other jewels in her architectural crown. From the lavish Biltmore Estate to the crumbling stone walls of the Pisgah Forest Pottery, Asheville has more to offer antiques collectors, architectural historians, and Arts & Crafts enthusiasts than most cities twice its size. This year participants at the Arts & Crafts Conference have been offered three optional tours each day through Asheville. Due to their popularity and restrictions placed on the number of persons each tour could accommodate, reservation forms were mailed to each participant after you registered for the conference. Pre-paid reservations were accepted on a first-come, first-served basis for each of the tours. Confirmation cards were mailed prior to the conference and lists of participants with confirmed reservations are posted at each of the tour information tables near the Registration Desk. Any available seats for the tours may be reserved prior to the departure of the buses. Due to financial commitments required by the bus companies, tour cancellations could not be accepted after February 10th.

Tour buses will begin loading outside the entrance to the Sammons Wing (see map on page 80) fifteen minutes prior to departure and will leave the inn precisely on time. Tour guides will inform you at each stop of the time the bus will depart for either the next stop or for the Grove Park Inn. In the interests of the other participants who plan to attend the Small Group Discussions immediately after the tours, bus drivers will be instructed to leave each stop at the appointed time.

Architecture of Asheville

Friday: 1:00-4:00pm
Saturday: 1:30-4:30pm
Sunday: 12:30-3:30pm
Cost: \$20 person
Boarding: 15 minutes prior to departure

In 1895, Asheville's population was less than 10,000. In 1929, when the Great Depression struck, it had leaped to more than 50,000. This period of unprecedented growth was fueled by the presence of an unusually large number of prominent architects, several of whom were influenced by the Arts & Crafts and Prairie School styles. Among them were Richard Morris Hunt, Richard Sharpe Smith, Douglas Ellington, and Rafael Gustavino.

The Preservation Society of Asheville and Buncombe County has again organized an Architecture of Asheville tour for the Arts & Crafts Conference. Executive Director Harry Weiss has orchestrated an itinerary which will provide participants with a visual and informative survey of the city's architectural heritage. Tour guides will be stationed on each bus to answer questions. The tour will include walk-throughs of two houses built during and influenced by the Arts & Crafts movement, giving participants the opportunity to view interior detailing original to the period. The two houses, the route, and the narrative will differ from that of last year's tour.

Art Pottery Tour

Friday: 1:00-4:00pm
Saturday: 1:30-4:30pm
Sunday: 12:30-3:30pm
Cost: \$20 person
Boarding: 15 minutes prior to departure

While the art pottery of North Carolina is not as well known as that of Grueby, Rookwood or Teco, no other state can claim a richer heritage of both folk and art potters. Ironically, it was just as the art pottery of the Arts & Crafts movement initiated its long, slow decline that folk and utilitarian potters in North Carolina began developing forms, decorations and glazes destined to be classified as art pottery. Several of these North Carolina art potters dug their clay and turned their vases, pitchers, and bowls within a few miles of Asheville.

Two of those potteries - the Pisgah Forest Pottery and Brown Pottery - are still in existence today. The art pottery tour will take us into these two potteries, where second and third generation potters will explain and demonstrate the turning wheel, application of glazes, clay mixing and grinding, and the wood-fired kiln. Each pottery still maintains a showroom where examples of Brown and Pisgah Forest pottery may be purchased. The tour will include a guide and a pamphlet providing additional information on Asheville and its art pottery and Arts & Crafts heritage.

Biltmore Estate Tour

Friday: 1:00-4:00pm
Saturday: 1:30-4:30pm
Sunday: 12:30-3:30pm
Cost: \$30 person
Boarding: 15 minutes prior to departure

In 1895 George Vanderbilt officially opened his 250-room French chateau on his 125,000-acre estate south of Asheville. Designed by architect Richard Morris Hunt, the mansion features thousands of paintings, sculptures, tapestries and antiques representing the finest of the decorative arts of 18th and 19th century Europe and America. The mansion and its collection were recently featured on the *Good Morning, America* show.

Today the Biltmore Estate remains in the Vanderbilt family, but is open daily to the public. The expansive grounds feature a vineyard and winery, gardens and lawns designed by Frederick Law Olmsted, and the famous mansion. Insiders claim that it would take days, not hours, to fully appreciate not only the buildings, grounds, and artwork, but the restoration and preservation of each as well.

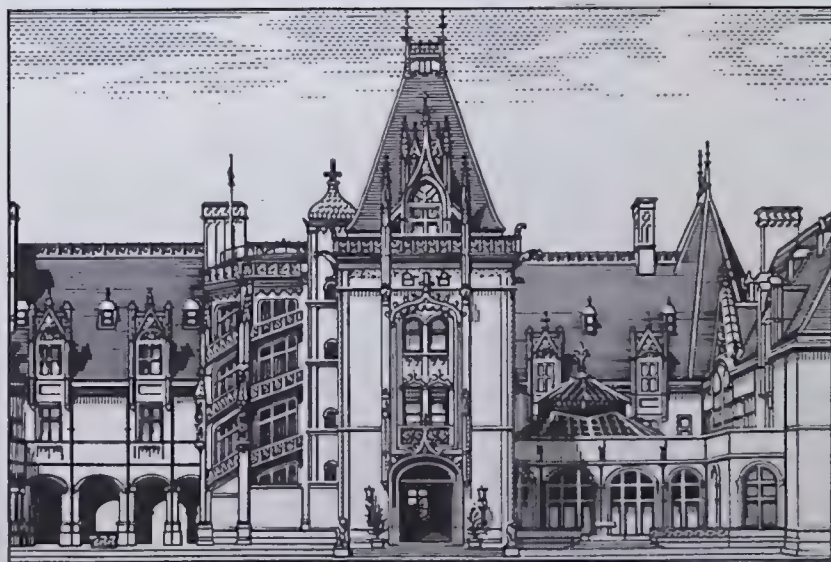
But for those people who do not want to leave Asheville without having experienced a part of Biltmore, a three-hour tour is available each afternoon. The cost of the tour includes transportation to the grounds and your admission fee.

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Fakes, Frauds, & Other Pieces of Dubious Distinction: An Informal Exhibit



Exhibition Schedule:

Friday 11:00am - 6:00pm

Saturday Noon - 6:00pm

Sunday Noon - 4:00pm

Location: Coolidge Room - D
8th floor Vanderbilt Wing

Admission: Free

Exhibition Organizers:

Terry Bender

Bruce Johnson

As any era or style of antiques is rediscovered by a new generation of collectors, a predictable pattern of events will inevitably occur. First will come the erratic escalation in prices, as collectors attempt to determine if the unknown field has been depleted or if it remains untapped. Within a few years, a series of books and reprinted catalogs will then begin to appear. The third stage is marked by an increasing number of public events: specialty auctions, conferences, and museum exhibitions. As dealers struggle to fill the increased demand for quality forms at a reasonable price, reproductions will begin to appear to help fill the void. Finally, as the popularity of the style increases, greed and ingenuity will bond to spawn a number of fakes and frauds.

As the current Arts & Crafts revival enters its third decade, we are pleased to report that fakes and frauds have not reached the epidemic proportions plaguing some fields. The Arts & Crafts market has not been immune to attempts on the part of unscrupulous individuals to take advantage of enthusiastic collectors, but we have been spared widespread forgeries. Few of the collectors or dealers who were contacted in the past year reported anything worse than

isolated incidents. No one has yet discovered any widespread and truly professional attempts at such forgeries as Craftsman, L. & J.G. Stickley, or Limbert labels, any new castings of Jarvie candlesticks, or any new molds for Tecopo pottery. Three Arts & Crafts dealers did admit, however, to having been deceived by the same cabinetmaker in the Midwest. This individual is apparently still making high-quality furniture in the manner of Gustav and Leopold Stickley, then selling it at flea markets. According to the dealers, he is careful not to state that his furniture is by either Stickley, but claims to have purchased and refinished it. All three dealers stated that when closely inspected in good light, his work was obviously new.

The most common form of crime reported was that of misrepresentation: new finishes or replaced wood sold as original; unreported repatinated metals and repaired pottery; marriages of lamp bases and shades; changes in hardware; and unsubstantiated attributions of origin.

Dealers have also reported individual cases of "upgrading" -- altering a piece of furniture to make it more valuable. In one instance, authentic strap hinges had been added to a 1907 Craftsman #89 smoker's cabinet, making it appear to be a rare 1904 model #78. The two most vulnerable styles, both in terms of adaptability and increased value, are Gustav Stickley's spindle furniture and his inlaid furniture. One way to partially protect yourself is to know which shopmark accompanied each style of furniture. A branded mark on either a spindled or inlaid piece should raise your suspicions, causing you to question the piece - and the seller - more closely.

The other safeguard is to only buy from dealers and auction houses whom you can trust. Most counterfeiters prefer to sell questionable pieces in the dawn at a major flea market, where flashlights and cash are both required, or at a regional auction house, where fewer Arts & Crafts experts are apt to

be in attendance. But even major auction houses and dealers have been fooled on occasion in the past, giving us good reason to continue to educate ourselves in the fields which we collect.

With the cooperation of several individuals who have loaned pieces for this exhibit, Terry Bender was able to assemble a sampling of fakes, frauds, and other pieces of dubious origin. The exhibit is intended as an educational tool, not a trial and jury. We have expanded our original theme to include examples of repatinated Roycroft metalware, 'skinned' and original finishes, and other conditions which would not constitute a fake, fraud or forgery unless they were misrepresented by the seller.

While several of the examples included in this exhibit are clear cases of forgery, others remain shrouded in mystery. You may be able to shed some light on a particular piece and its origin. We urge you to share with us your thoughts and experiences on the notecards which can be found in the exhibit.

-- Bruce E. Johnson

A Counterfeit Label?



While Gustav Stickley indicated in his 1912 catalog that he intended to use this new format for his next paper label, no published work on Stickley verifies that he ever did. However, the small label pictured here did surface recently on a non-Craftsman library table, raising the question: is this label authentic or counterfeit? The table and the paper label in question are on display in the Fakes & Frauds exhibit.

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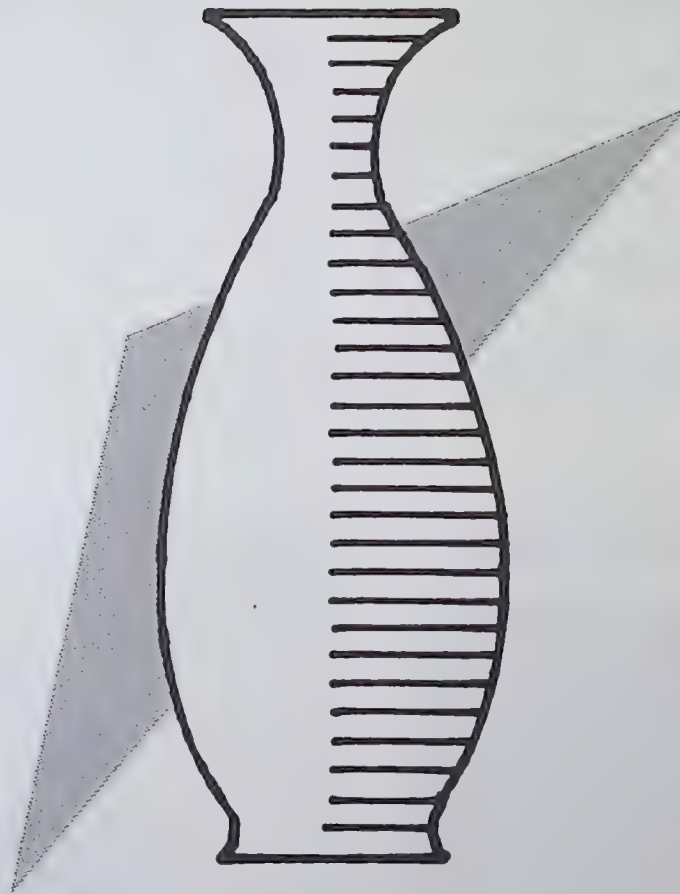
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Arts & Crafts Demonstrations

Schedule

Friday and Saturday* 3:00-4:00pm
Vanderbilt Wing

Building Arts & Crafts Furniture

Craig Regan Fitzgerald (10th fl.)

Art Pottery Restoration

Doug Eisele Wolfe (10th fl.)

Wall Stenciling

Helen Foster Bryan (10th fl.)

Note-taking space located on page 14.

* Saturday's demonstration will be a repeat of Friday's.

Building Arts & Crafts Furniture

Craig Regan was first introduced to Arts & Crafts furniture when he worked as an apprentice in a Syracuse, New York antique restoration shop. As his interest grew in the Arts & Crafts furniture which he restored, he met several antiques dealers and collectors who shared with him their knowledge of Arts & Crafts furniture. In 1984, as a natural outgrowth of his interest, he began making Arts & Crafts furniture. Three years later, in 1987, he opened his own cabinetmaking business in Syracuse, where he continues to both restore and build Arts & Crafts furniture. Craig plans to explain how a number of different Arts & Crafts joints are constructed, including the exposed-tenon joint, using standard hand and portable tools. He will demonstrate and illustrate several woodworking techniques using a disassembled hall settle as his subject, and will answer questions from the participants. The address of Craig Regan is 1001 Hiawatha Blvd., Syracuse, New York 13208. Tel (315) 478-4928.

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Arts & Crafts Demonstrations



Art Pottery Restoration

Doug Eisele is the owner of Old World Restorations, Inc. in Cincinnati, Ohio. He is a member of the American Institute for the Conservation of Historic and Artistic Works. His firm employs fifteen conservators who repair and restore a wide range of art objects, from paintings and figurines to Handel shades and Rookwood pottery. Doug provided a slide presentation for the 1990 Grove Park Inn Arts & Crafts Conference and is returning this year with an art pottery restoration demonstration. He will have with him a variety of examples of art pottery in various stages of disrepair and restoration. One of points which Doug plans to address and demonstrate is the proper cleaning of art pottery. He will also discuss options for the collector who owns a piece of pottery with a rim chip, hairline crack, or similar problem. Participants are urged to bring either questions or, if possible, actual examples which may help illustrate a particular approach to art pottery restoration. Address: 347 Stanley Ave., Cincinnati, OH 45226 Tel. (513) 321-1911.

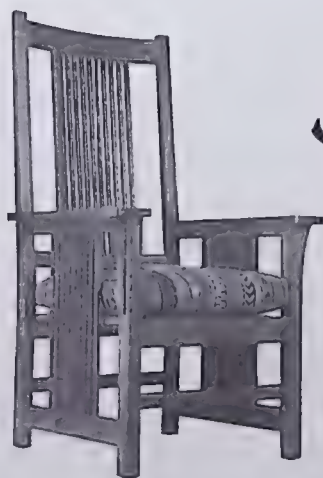
Wall Stenciling

Helen Foster is a self-employed wall decorator, muralist, trompe l'oeil artist and stencil designer who lives in Tilton, New Hampshire, where she is currently restoring an 1830's mural painted by John Avery, an itinerant artist. She is also a self-taught sign painter who for the past two years has concentrated on her research and interest in the Arts & Crafts movement. As a child, she was raised in an Arts & Crafts home where she was surrounded by furniture, books, periodicals and drawings of the early twentieth century. Helen has devoted a good deal of her time to the study and reproduction of Arts & Crafts wall stencils. In the true Arts & Crafts spirit, she has come to the Grove Park Inn (which originally had its own Arts & Crafts stenciled walls in the Great Hall and Palm Court) to share with us her techniques for selecting, duplicating, transferring and painting wall stencils of the Arts & Crafts movement. Address: 20 Chestnut Street, Tilton, NH 03276 Tel. (603) 286-7214.

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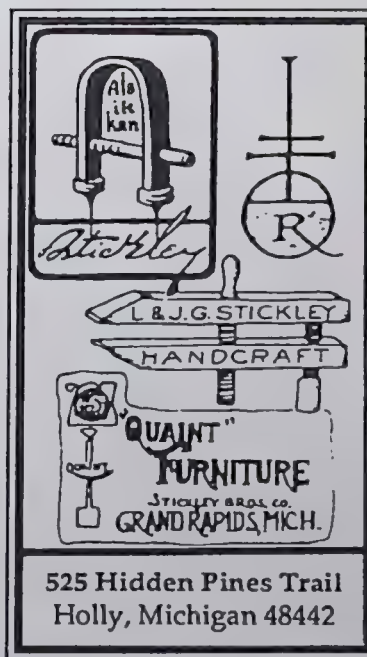


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Arts & Crafts Demonstrations

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Wall Stenciling

Helen Foster

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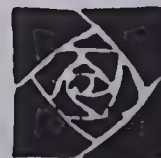
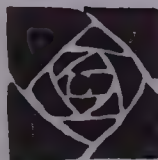
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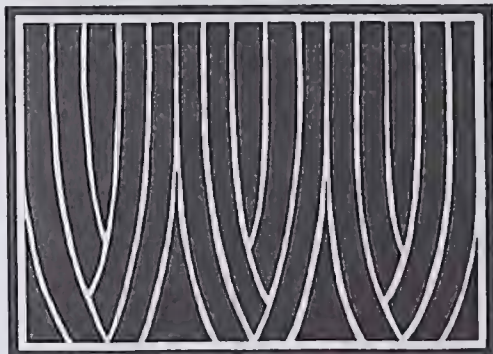
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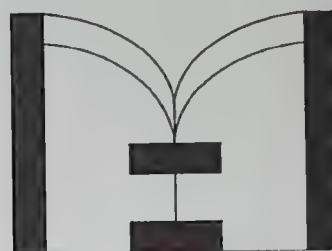
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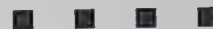
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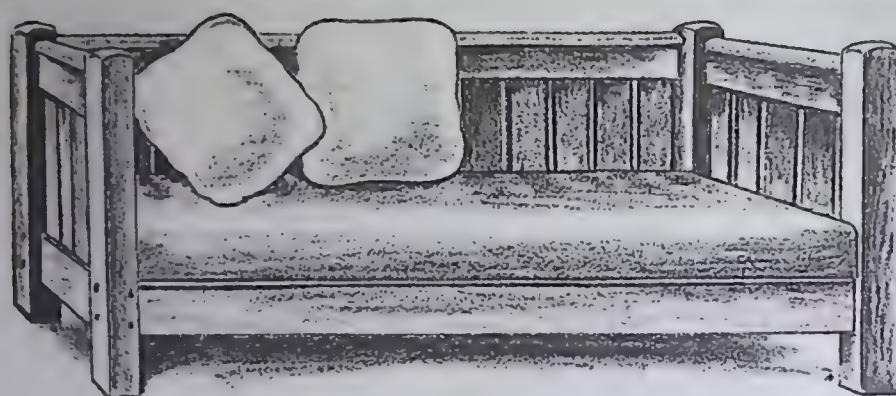
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274

Is It Gustav Stickley, L. & J.G. Stickley -- or J. M. Young?

by Michael E. Clark and Jill Thomas-Clark

As prices have skyrocketed for Arts & Crafts antiques, the more affordable "generic" companies have come under closer scrutiny for features of quality and design. One company that has caught the eye of many collectors because of its craftsmanship and similarity to the work of both Gustav and L. & J.G. Stickley is the J.M. Young and Sons Furniture Company of Camden, N.Y. In the 1990 Arts & Crafts Conference Catalog, the #186 J.M. Young Morris chair was illustrated as an "affordable" alternative to the #332 Gustav Stickley Morris chair. The author noted that the "proportions aren't quite as pleasing, but remove the castors and have it upholstered in leather and you have an Arts & Crafts Morris chair to be proud of." In the following year's catalog the same author praises the two #381 J.M. Young chairs located in the Sammons Wing and felt the "firm ... deserves additional research and recognition, as these chairs demonstrate."

A study of company records indicates the J.M. Young Furniture Company has the unique distinction of consistently producing a line of Arts & Crafts furniture longer (1904-ca.1940) than perhaps any other commercial firm in the United States. This productivity helps to account for its frequency and appearance in the current

marketplace. If their work seems to be derivative of the work of Gustav or L. & J.G. Stickley, this impression is intentional. Beyond designing pieces similar to the work of the Stickleys during the Arts & Crafts period, the Youngs actually reproduced Stickley pieces after 1922, when Leopold Stickley discontinued production of his Arts & Crafts line.

*If their work seems to be
derivative of the work of
Gustav or L.&J.G. Stickley,
this impression is intentional.*

The J.M. Young Furniture Company was founded by John McIntosh Young (1845-1926). Young, a Scottish immigrant, settled north of Syracuse in Camden, New York in 1865. Soon after his arrival he settled into a job with the local F.H. Conant and Son Furniture Company as a woodcarver for the elaborate Victorian work of the period. According to his grandson, Gordon Young, John had learned his woodcarving skills in Scotland. He made a pact with his new employer, Francis Conant, to work for him on the condition that he be

given a variety of jobs in the plant "to learn the business."

By 1868 John Young had married Nancy Baldwin with whom he had four sons: Aaron, Clarence, George, and Vincent. In March of 1872 Young left the Conant Company and set up his own factory, where he produced chairs and tables until a fire destroyed his property in 1878. Shortly after, he established a partnership with J.M. Dexter and moved the company into the town of Camden. Upon the retirement of Dexter in 1888, the company became known as the J.M. Young Furniture Company.

According to the Camden *Advance-Journal*, by that year, in addition "to all classes of cabinet work," the company's specialty was "center tables of which there are more than a dozen styles, including wood and marble top." Only a few of the retail plates for various center tables survive, most of which appear to be elaborately carved lamp tables. The only chair which we have seen from this period also bears a beautifully hand-carved floral backrail.

In 1890 Young's son George joined the firm as the company prospered. An addition to the factory was built to accommodate the growth with the new name of J.M. Young and Son painted on the side. *Grips*, a period historical work on Camden, de-

scribed the factory as "comparatively new and fully equipped with necessary machinery driven by steam power [which] was planned by Mr. J.M. Young. It is a substantial, well-constructed building, better arranged for the comfort of the workmen, especially in the matter of light and air space, than is common where a great amount of machinery is required."

The Youngs continued to be both innovative and concerned for their workers. According to Neil Wright, an elaborate ventilation system was installed to keep dust to a minimum. Roy Snyder in *Camden Chronology* noted that when electric power came to Camden in 1920 "the J.M. Young chair factory was the first mill in town to completely power its machinery with electricity." Gordon Young has indicated that the company had its own drying kilns, fuming chambers, steamers for bending wood, and all of the equipment necessary to complete a product from start to finish. For a small company that generally employed no more than twelve to fourteen workers, the firm was modern by early twentieth century standards.

The Young factory was located on a side track in Camden which allowed them direct access to the rest of the northeast by train.

Grips noted that in the factory "they are manufacturing tables and chairs to an extent which gives them a trade direct with retailers over a section of country covering a considerable portion of New York, Pennsylvania and the New England states." Surveys of the company journals and ledgers confirm the sales area during the period from 1904 to 1926 to have chiefly been the northeastern portion of the country with major sales also occurring in Maryland and Virginia.

At the turn-of-the-century, a radical change was taking place in furniture design and form. The Youngs followed directly in the footsteps of Gustav Stickley, who introduced a new line of Arts & Crafts furniture in his plant in nearby Eastwood, south of Camden. According to the company journals, which begin in October of 1904, the J.M. Young and Sons Company (Clarence had joined as bookkeeper) had begun to produce the first of its Arts & Crafts furniture at some date prior to October of 1904. These journals list the style number of each piece, its current price, the location where it was sold, the finish, and the fabric. The initial 1904 journal lists a number of objects which are clearly derivative in design and construction from the work of Gustav Stickley.

Although the first Arts & Crafts piece which can be correlated between the daily journals of 1904 and the retail photographic plates is the model #150 rocker, the most significant piece to have been produced in October of 1904 is J.M. Young's model #186 Morris chair. It is clearly derivative of Gustav Stickley's model #332 reclining chair which appeared in 1902. While many companies produced their own version of the Morris chair, what is particularly interesting about the #186 is not only how closely it resembles the Craftsman original in size and construction, but also how popular the chair remained. Beyond being sold as a production piece from 1904 through the 1940s, the ledgers indicate it was also sold as a framework to be completed by either the retailer or the customer. The daily journals indicate that in the nine years between 1904 and 1913 at least 1,350 chairs and frames were sold.

The early version of the #186's proportions and measurements are similar to but not identical to Gustav's #332. Generally speaking, the measurements are approximately one inch smaller. For example, the height of the back of the Craftsman #332 is forty inches, while Young's #186 is thirty-nine inches. The major structural difference is the appearance of hinges joining the adjustable back to the seat rather than the pegs of Gustav's arrangement. The corbels on the early #186 are short and appear to be fat since they were cut from full one inch stock. They were pinned to the posts with the traditional 5/16th inch dowel.

One disturbing feature of the #186 is the presence of false exposed tenons. Although the joints are pegged mortise-and-tenon, the Youngs routed out the holes with precision and inserted oak plugs to simulate exposed tenons. It remains a mystery why the company would use this two-piece technique when it would have been easier to fit the tenon completely through the leg. Regardless of the reason, the Young technique is of substantially higher quality workmanship when compared to cheaper applique methods.

Between 1904 and 1908 (the year the #200 series was introduced), a number of important design changes were instituted in the #186, which softened the line. The loose seats were replaced by drop-in automobile-style seats of the type utilized by L. & J.G. Stickley. The corbels were lengthened and attached with nails rather than

(Please turn the page.)



Opposite page: The discovery of this Young drawing for model # 274 box settle reveals a striking resemblance to L. & J.G. Stickley's #281. Above: The #186 Morris chair is the closest anyone came to duplicating Craftsman #332. (Photos courtesy of the authors.)

pegs. The arms were softened and rounded. The exposed tenons were reduced in size, but remained pegged, as did the seat rail joints. The adjustable peg arrangement for the back was changed to a beveled bar that fit neatly into notched holes. The total effect is a chair that bears a resemblance to the later softening effects of Harvey Ellis on the Craftsman line.

This influence began to appear in other Young pieces. Their #206 footstool, developed in 1905, featured gently arched top rails. Interestingly, it bears a close resemblance to the L. & J.G. Stickley #396, varying only slightly in measurements. The #206 was an immediate success. The daily ledgers indicate that between its introduction in 1905 and 1919 a total of 3,007 were sold.

Two other pieces in the 200 series indicate a very close design connection with the work of L. & J.G. Stickley: the #284 open-arm Morris chair and the #274 even-arm settle. Both of these forms have direct counterparts in the L. & J.G. Stickley catalog. Young's #284 is similar in design to Stickley's #470 reclining chair, which has longer corbels and is approximately one inch larger in all measurements. The #284

open-arm Morris chair quickly became a staple of the Young line, as more than one thousand were sold between its introduction in 1908 and 1919.

There is more of a mystery surrounding the #274 even-arm settle. The #274 appears to be identical to the L. & J.G. Stickley model #281, except that it is two inches longer. The Young retail plate is a drawing that appears to be identical to the illustration in the 1914 L. & J.G. Stickley catalog, except for the position of the pillows. The daily journals and company correspondence indicate that sales of the #274 began in 1907 and continued into the 1940s, but we have never seen one with a Young label attached to it. Until a settle surfaces that is unquestionably J.M. Young, it will be difficult to know the differences, except for those two inches.

There are a number of other connections with the L. & J.G. Stickley Company. For a time the Young model #456 rocker and #457 chair were referred to in the journal as "Stickley Chairs." Gordon Young has indicated that one of the finishers who previously had worked for Leopold and John George Stickley came to work for the Youngs and brought with him knowledge

of the Stickley finishes. The journals contain consistent references to items being done in a "Stickley finish."

Gordon Young recalls that when he was about seven (meaning in 1913 or 1914), one of the Stickleys visited the Young plant at least twice. While he does not know which Stickley it was, he does remember that the Youngs talked about furniture for some time in a very positive way with Stickley on both occasions. Gordon Young also mentioned that John Young made trips to the Stickley factory. Given the obvious similarity in designs and competition, one might expect these interactions to have been rather negative sessions. However, subsequent evidence indicates a positive relationship between the Youngs and the Stickleys.

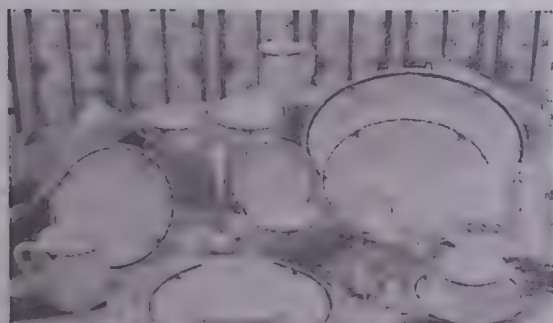
After John Young's retirement in 1924, two of his sons took over the company and changed its name to John M. Young's Sons Furniture Company. The familiar dark oval label which was introduced in the latter part of the decade reflects that change. Beginning in 1925, one company brochure contained twenty-seven styles of chairs, rockers, settles, and desks for the office. The furniture could be made to order in size or

(continued on page 70.)

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For further information on the American Art Pottery Association, please contact:

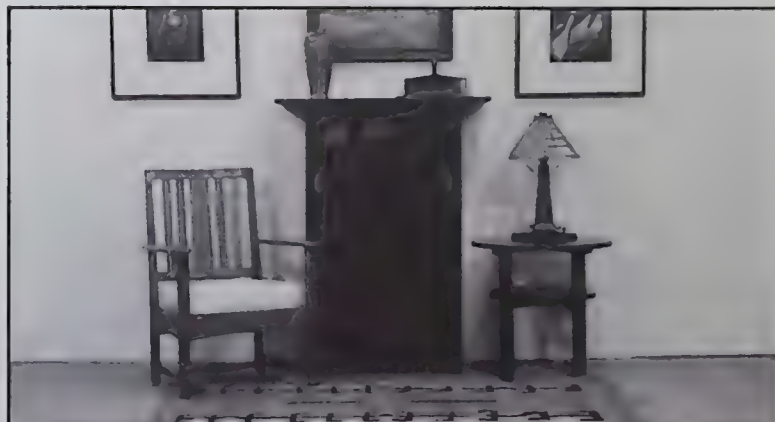
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Art pottery collectors who wish to pick up information on the association and their journal may do so at the exhibit. Members will be on hand to answer questions regarding the association's upcoming convention, art pottery show, and art pottery auction to be held in Cincinnati April 22-25, 1992.



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Beyond Stickley and Wright: Exploring Arts & Crafts Architecture

John Ellis, AIA

Time: 8:00pm
Day: Friday
Room: Heritage Ballroom
Wing: Sammons
Speaker: John Ellis, AIA
Additional Information: p. 22

Notes:

John Ellis heads John Ellis & Associates, an architectural firm in Manhattan specializing in the restoration and re-use of historic buildings. In 1982 he designed the exhibition "A Celebration of Quality: Gustav Stickley and the Craftsman Ideal" curated by Elaine Hirsch Ellis. John created a master plan for the development of Craftsman Farms in Parsippany, N.J. as a house museum and study center for the Arts & Crafts movement. He has traveled extensively across the United States, documenting examples of Arts & Crafts architecture. He has lectured and written extensively for over twenty-five years and, along with his wife, is writing a book which will attempt to be the first major overview of the architecture of the Arts & Crafts movement.



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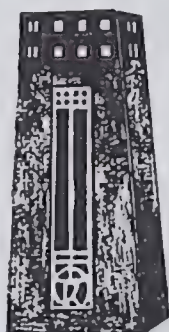
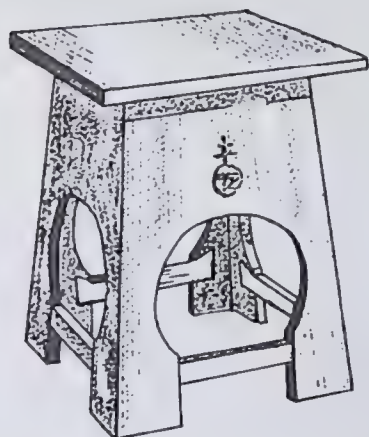
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The Architecture of the Arts & Crafts Movement: The Last Stand of Romance

John M. Ellis, A.I.A.

The architecture of the American Arts & Crafts movement represents a body of work which mirrored a specific philosophy and world view more thoroughly than the work of any other period in American architecture before or since. Unlike the work of other periods, which were essentially "styles," Arts & Crafts architecture was an integral part of a social movement - one that addressed how individuals felt about the world and how they wanted to live their lives. The architecture came with an entire body of other artifacts, including furniture, pottery, metalware, textiles, painting and jewelry, all of which were part of a single coherent vision. For a few intense years, it promised its adherents a path of integrity, quality, simplicity, and wholesomeness in a world which had seemed increasingly complex, shoddy and meaningless.

Historical Context and Scope

The movement occurred during a critical period in the development of American architecture - the somewhat undefined, eclectic period from Neoclassicism and Art Nouveau to the post World War I development of Modern architecture - and played a critical, unappreciated role in that period. In terms of quality, the architecture ran the gamut from stunningly sensuous to bizarrely idiosyncratic, and from romantically utopian to nostalgically banal. It had different manifestations in different parts of the country and was broad enough to assimilate influences from a variety of sources. Because of this diversity of forms and images, it has never been perceived as a single "school" of architecture. But it was unified by a common vision, and its evolving manifesto was aired in a monthly forum, Gustav Stickley's *Craftsman* magazine.

Antecedents

The strongest and most obvious antecedent was the English Arts & Crafts movement of John Ruskin and William Morris, and included works by M.H. Baillie Scott, C.F.A. Voysey, Charles Rennie Mackintosh, Philip Webb, William R. Lethaby, Norman Shaw, and C.R. Ashbee. Other influences were Art Nouveau design, Japanese architecture and gardens, Shaker architecture, and the American architects Henry Hobson Richardson and Louis Sullivan.

The Architects

Many American architects embraced the Arts & Crafts philosophy, with widely varying results. Some of the leading practitioners included Greene and Greene, Frank Lloyd Wright, Harvey Ellis, Claude Bragdon, William Price, Gustav Stickley, Arthur and Alfred Heineman, Bernard Maybeck, Irving Gill, George Maher, George Elmslie, William Purcell, Ralph Adams Cram, designers and craftsmen such as Will Bradley, Henry Chapman Mercer, and a number of others. But much Arts & Crafts architecture is anonymous; a very large part was simply marketed as kits sold through mail order companies such as Sears Roebuck and others. Some of the utopians among them focussed their energies on planned communities as the ultimate expression of the Arts & Crafts ideal.

Definition of Arts & Crafts Architecture

Arts & Crafts architecture suffers from the absence of a clear definition, or even a clear set of criteria to establish who is an Arts & Crafts architect or what constitutes an Arts & Crafts building. Is Wright an Arts & Crafts architect? He would say no. Maybeck? He would also say no. Yet their connections to the movement are obvious. Also, although Craftsman homes may be the most prototypical Arts & Crafts buildings, they are hardly the best Arts & Crafts buildings. Paradoxes of this sort abound. A coherent working definition or at least a set of criteria is needed. This talk will explore the origins of the movement, the extent of it, geographic range, regional differences, the individual architects, the movement's influence at the time, and its continuing influence today. In the process, it attempts to define Arts & Crafts architecture.

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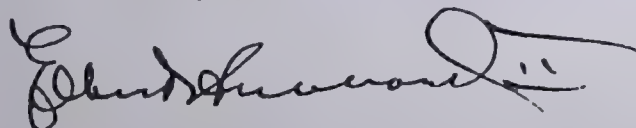
Your letter of the 6th duly received. Sorry for the delay in answering, but it was only today that I was able to get the formula for you. We always made our own polish as no manufacturer makes one that does the same work.

The present owners of Roycroft are making no furniture or other things upon which this polish is used. I had some difficulty in persuading our old finisher to give up this formula as it is one of his own concoction and invention, but when I pointed out to him how much the Seely's had done for him (and me) directly and indirectly, he finally agreed that this little favor was well earned.

So here it is and with careful handling you can make your own polish. If you should have any trouble, let me know.

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- David Cathers (1981)

Last March, as I was researching the history of the Grove Park Inn, I discovered several letters from Elbert Hubbard II to Fred L. Seely, the architect and first general manager of the Grove Park Inn. Among them was a letter written by Elbert Hubbard II more than fifty years ago, which has been reprinted on the opposite page. Attached to that letter was the lost formula for Roycroft Furniture Polish.

A few of the ingredients in the lost Roycroft formula surprised me, not in terms of their suitability, but in their combination and preparation. Nowhere in my research for my antique restoration books had I come across this particular formula. For several months I and other collectors tested and applied Roycroft Furniture Polish to numerous pieces of furniture, including those of L. & J.G. Stickley, Charles Limbert, the Roycrofts, and Gustav Stickley.

We discovered that Roycroft Furniture Polish, which contains natural beeswax, revived and protected original finishes, providing them with a satin sheen. I have continued to use it on all of my Arts & Crafts furniture and trust that you will find it to be the most authentic, most reliable polish and preservative for yours as well.

- Bruce Johnson



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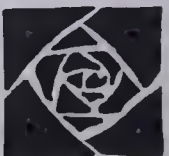
Beyond William Morris: From The Century Guild to Liberty & Co.

Catherine Kurland and Lori Zabar

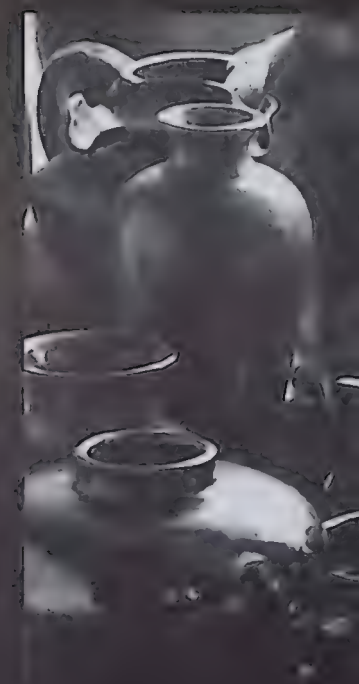
Time: 9:00pm
Day: Friday
Room: Heritage Ballroom
Wing: Sammons
Speakers: Catherine Kurland
Lori Zabar
Additional Information: p. 28

Notes:

Catherine Kurland and Lori Zabar are co-owners of Kurland-Zabar, Inc., a Manhattan antiques gallery specializing in British and American decorative arts. Lori Zabar is an attorney with a master's degree in historic preservation and previously worked for the New York Landmarks Conservancy. Catherine Kurland studied 19th and 20th century decorative arts at Sotheby's in London, as well as at the Victorian Society Summer School. Both have written and lectured extensively on British Arts & Crafts. They wrote and published *Reflections: Arts & Crafts Metalwork in England and the United States* to accompany their 1990 exhibit by the same name. Their business address is 19 E. 71st St., New York, N.Y. 10021.



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Beyond William Morris

Morris & Co. (1861-1940)

1860 - Completion of William Morris' Red House, designed by Philip Webb, decorated by Morris and his circle.
1861 - Morris, Marshall, Faulkner & Co. founded.
1862 - Stand decorated by firm at International Exhib., London
1866 - Firm commenced two important commissions: Green Dining Room at South Kensington Museum, and Armoury and Tapestry Rooms at St. James Pal.
1875 - Firm reorganized as Morris & Co., with Wm. Morris as owner.
1877 - Showrooms moved to 449 Oxford St., London.
1890 - Kelmscott Press estab.
1896 - Death of Wm. Morris.
1917 - Showrooms moved to 17 George St., London.
1940 - Firm went into voluntary liquidation.

Designers:

Wm. Morris (1834-1896)
Philip Webb (1831-1915)
May Morris (1862-1938)
Wm. F. DeMorgan (1839-1924)
Wm. A. S. Benson (1854-1924)
George Jack (1855-1932)
Ford Madox Brown (1821-1893)
John Henry Dearle (1860-1932)
Kate Faulkner (??-1898)
Edward Burne-Jones (1833-1898)
Dante Gabriel Rossetti (1828-1882)

The Century Guild (1882-1888)

1882 - Founded by A.H. Mackmurdo, Selwyn Image, and Herbert Horne.
1883 - Mackmurdo's book, *Wren's City Churches*, published.
1884 - Quarterly magazine, *The Hobby Horse*, published.
1886 - Stand at Liverpool Exhib.
1888 - End of active period; members continue to work in close association.

Some Firms Producing Century Guild Designs:

Collinson and Lock (furniture)
Jeffrey & Co. (wallpaper)
Simpson & Godlee (fabrics)
Morris & Co. (rugs)

Century Guild Members:

Arthur H. Mackmurdo (1851-1942)
Selwyn Image (1849-1930)
Herbert P. Horne (1864-1916)
Benj. Creswick (1853-1964)
Clement Heaton (1861-1940)
Heywood Sumner (1853-1940)
Wm. DeMorgan (1839-1924)
George Esling (unknown)
Kellock Brown (unknown)

Guild of Handicraft (1888-1909)

1886-87 - Charles Robert Ashbee initiated Ruskin reading class at Toynbee Hall; decorated Hall dining room.
1888 - Guild and School of Handicraft founded by Ashbee and four other members.
1891 - Move to Essex House in Mile End Road, London.
1895 - School of Handicraft closes.
1898 - Ashbee and M.H. Baillie Scott commissioned to design Guild-made furniture for two rooms in Duke of Hesse palace
1898 - Buy Kelmscott Press.
1899 - Retail shop in London.
1908 - Voluntary liquidation.
1909 - Guild disbands.

Guild Members:

Charles Ashbee (1863-1942)
John Pearson (act. 1888-1930)
Fleetwood Varley (act. 1900-06, then went to Liberty's)

Cotswold School

1890 - Ernest Gimson and others form Kenton & Co.
1890 - Furnish Avon Tyrell and Stanmore Hall.
1892 - Kenton & Co. closes.
1893 - Gimson and Barnsleys move to Ewen in Cotswolds.
1894 - Workshop moved to Pinbury Park.
1900 - Peter van der Waals heads cabinetmaking shop.
1903 - Gimson and Barnsleys move to Daneway House.
1905 - E. Barnsley concentrates on architecture.
1919 - Gimson dies, workshop soon closes.
1920 - Waals opens workshop in Chalford.

Designers:

Ernest Gimson (1864-1919)
Sidney Barnsley (1865-1926)
Ernest Barnsley (1863-1926)
Peter van der Waals (1870-1937)
Alfred Bucknell (metalsmith)
Gordon Russell (1892-1980)

Mackintosh & the Glasgow School

1896 - Posters by "Glasgow Four" (Mackintosh, Macdonald sisters, and McNair) shown at A&C Exhibition Society, London.
1896 - Mackintosh wins design competition for Glasgow School of Art; designs Buchanan Street Tea Rooms with Walton.
1897 - Argyle Street Tea Rooms.
1900 - Vienna Secession; 120 Mains St.; Ingram St. Tea Rooms.
1901 - Windyhill; Glasgow International Exhibition.
1902 - Scottish Pavilion at Inter. Exhib. of Modern Decor. Work, Turin.
1903 - Hill House, Helensburgh.
1904 - Willow Tea Rooms; Houshill.
1916 - Last commission: 78 Demgate

Designers:

Charles Rennie Mackintosh (1868-1928)
Margaret Macdonald Mackintosh (1865-1933)
Frances Macdonald McNair (1874-1921)
J. Herbert McNair (1868-1955)
George Walton (1867-1933)
George Logan (1866-1939)
Ernest A. Taylor (1874-1951)
Jessie Newberry (1864-1948)
Jessie King (1876-1949)
Ann Macbeth (1875-1949)

Compiled By
Catherine Kurland
and
Lori Zabar

Space restrictions led to the unavoidable omission of some firms and craftsmen.

Liberty & Co. (1875 - active)

1875 - Arthur L. Liberty (1843-1917) opens East India House in London.
1878 - Expands.
1883 - Further expansion includes furnishing and decorating studio under Leonard Wyburd
1884 - Costume department added under E.W. Godwin.
1889 - John Llewellyn joins firm, heads textiles and eventually metalwork department.
1899 - "Cymric": A&C silver and jewelry exhibited.
1901 - "Tudric": A&C pewter introduced.

Metalwork:

Archibald Knox (1864-1933)
Oliver Baker (1856-1939)
Bernard Cuzner (1877-1956)
Rex Silver (1879-1965)
Jessie King (jewelry)
Fleetwood Varley (enamel)
John Pearson (copper)
Chris. Dresser (1834-1901)

Textiles:

Charles F. A. Voysey (1857-1941)
Harry Napper (1860-1930)
Walter Crane (1845-1915)
Lewis F. Day (1845-1910)
M. H. Baillie Scott (1865-1945)
Lindsay Butterfield (1869-1948)
Jessie M. King
Archibald Knox
Harry Silver
Arthur Silver
Rex Silver

Furniture:

Leonard Wyburd
Voysey
E.G. Punnett
M. H. Baillie Scott
George Walton

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• VICTOR TOOTHAKER •

The Roycroft Copper Shop & The Grove Park Inn:

A New Discovery

by Bruce E. Johnson

While for years it has been known that the furnishing of the Grove Park Inn in 1913 was the largest commission the Roycrofters ever undertook, the project has always remained something of an enigma. The furniture and lighting fixtures which must have dominated the lives of the East Aurora craftsmen for twelve hectic months has been rewarded with little more than a mere mention in nearly every Arts & Crafts anthology. Perhaps because so few early Arts & Crafts historians had ever journeyed to Asheville to visit the Grove Park Inn, the largest collection of Roycroft lighting in the entire country has remained virtually an unexplored mystery.

For years the most elementary question - who designed the Roycroft lighting in the Grove Park Inn? - remained both unasked and unanswered in any of the numerous published works on the Roycroft Shops. The answer had been provided by Elbert Hubbard II in *The Roycrofter* magazine in 1931, only a few months before Toothaker died. Until Bruce Bland, curator of the Elbert Hubbard Museum, discovered the following notice, it had been overlooked for sixty years:

Victor Toothaker has come back to East Aurora to join The Roycrofters. Inasmuch as he is an artist and designer of national reputation we are glad to have him back with us again.

In the years that Mr. Toothaker was with The Roycrofters his great talent in design and skill in workmanship was demonstrated in the Copper Things that he made for us. Mr. Toothaker's influence helped to create the prestige enjoyed by the Roycroft Copper Line down through the years. It was during the time that he was with us that he designed and supervised the installation of all the lighting fixtures that decorate the magnificent Grove Park Inn built by Fred Seely at Asheville, N.C.

Since then Mr. Toothaker supervised the making of the lighting fixtures for the Drake Hotel, Chicago. He has designed and supervised the making of the lighting fixtures for the two new stores of Marshall Field and Company, one at Evanston, and the other at Oak Park, Illinois; for the Elks Club in Cleveland; and for the Wardell Apartment Hotel, Detroit; and many other structures. While away from The Roycrofters Mr. Toothaker has grown and pro-

gressed. He has enjoyed a broad experience in the making of Art Objects and Lighting Fixtures. He comes back to put that experience to work for us in the designing and making of beautiful things which he is well qualified to do." (1.)

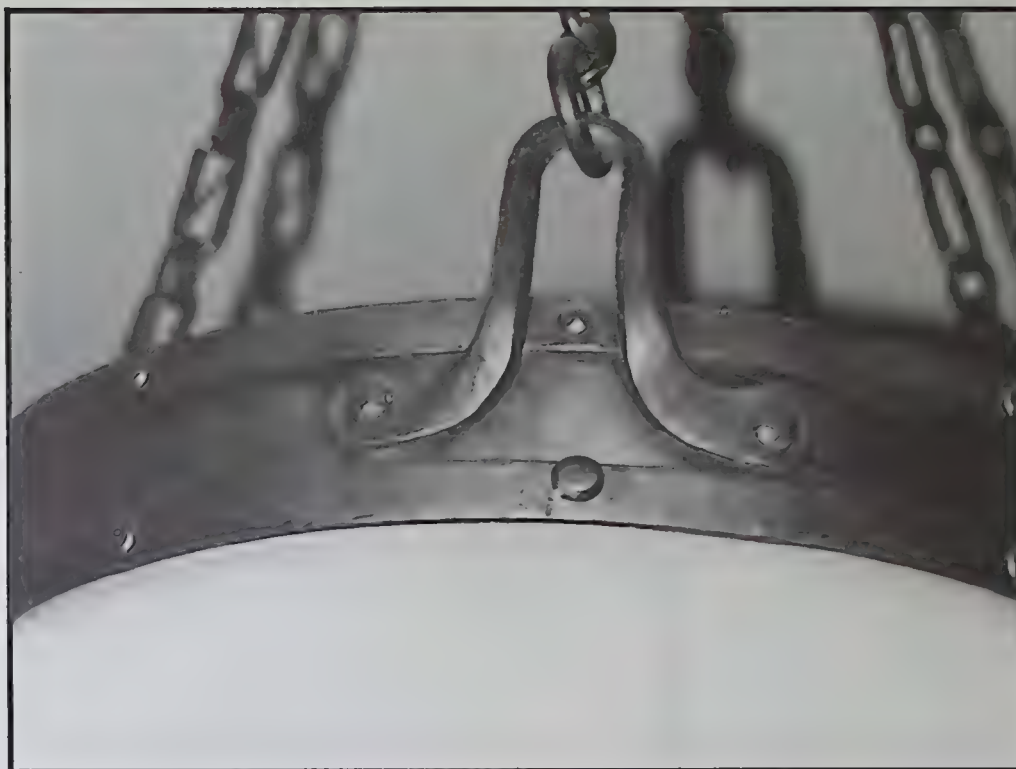
Unfortunately, little is known about Victor Toothaker. (2.) His father was a blacksmith in Arizona, from whom Victor may have learned the first of his many skills. It is believed that he came East around 1900 and may have studied metalwork and design in New York City. Whether his advanced training came before or after he first met Elbert Hubbard remains unknown, but it appears that by 1904 he was living on South Grove Street in East Aurora and working in the Roycroft blacksmith shop. By that date he had married Anna Knight, whose sister, Belle, was Hubbard's personal secretary.

As early as 1908, Toothaker's interior illustrations were appearing in Roycroft publications, spawning the theory by historians that "the principal furniture designer in the early years of Roycroft was Victor

Toothaker, whose signed pen-and-ink furniture sketches appear in the firm's furniture catalogs and pamphlets." (3.) If that was the case, then Toothaker may well have been responsible for the fact that "the 1906 catalog carried a line at least double that shown in the 1904 catalog." (4.) As David Cathers also observes, "No one is quite sure who created the major designs of the Roycroft Shops. It is known, however, that Victor Toothaker, an illustrator who did renderings of room settings for Hubbard, created some of the Roycroft designs." (5.) One of Toothaker's most important interiors, complete with a flat-arm Morris chair and the finest copper-and-mica table lamp the Roycrofters produced, appears in a recent reprint of Roycroft metalwork entitled *A Catalog of the Roycrofters*. (6.)

Like many of the craftsmen at the Roycroft Shops, Toothaker either left Hubbard's employment temporarily or supplemented his income with other work. From June until November of 1910 he was Gustav Stickley's most prolific illustrator in *The Craftsman* magazine. Perhaps indicative of his stature, Toothaker's name, unlike that of most of Stickley's illustrators, appears on his work. In the June 1910 issue he illustrated the exteriors and interiors of Craftsman houses #91 and #92. In July his characteristic "Victor" is found on the drawings of houses #93 and #94. In August he illustrated #95 and #96. September finds his signature on #97 and #98, October #99 and #100, and November #101 and #102. After that date, for whatever reason, his work does not appear again in *The Craftsman*. (7.)

Elbert Hubbard may well have lured Victor Toothaker back to the Roycroft copper shop during the winter of 1910-1911, for changes were about to take place. Historians differ about the precise date, but it does seem that in 1912 Karl Kipp left the copper shop to start The Tookay Shop a few blocks away. As Robert Rust points out, however, that did not necessarily mean that Kipp and Hubbard had become adversaries. Advertisements in *The Fra* seem to indicate that Tookay Shop pieces were being sold by or, at the very least, promoted by the Roycroft establishment. (8.) The date of departure of Walter Jennings, Kipp's first assistant and soon his associate at The Tookay Shop, also awaits discovery and confirmation. If, indeed, Elbert Hubbard sensed that he was about to lose the fulltime services of his two most prolific designers



The sturdy brackets on the perimeter of this Roycroft light reflect Victor Toothaker's early training as a blacksmith. The parallel, horizontal bands and the alternating lengths of chain may also prove to be Toothaker trademarks.

and metalsmiths, it would not seem surprising that the benevolent shepherd, with a penchant for meager wages, may have convinced Victor Toothaker to return to his fold.

The departure of Jennings and Kipp as fulltime metalsmiths in 1912-1913 could not have come at a worst time for Hubbard. The following spring his close friend and client since 1906 - Fred Loring Seely - offered the Roycrofters the opportunity to furnish the lighting fixtures and furniture for the planned Grove Park Inn. Seely's plans were approved by owner Edwin W. Grove in May of 1912. At the groundbreaking in July, Seely announced, much to Grove's surprise, that the 150-room inn would be open for business twelve months later.

Seely's furniture order would have staggered even the largest of the Arts & Crafts furniture manufacturers. In less than twelve months time, he wanted approximately 400 dining chairs, 300 beds, 300 nightstands, 150 dressing tables, 150 chests of drawers, 150 library tables, 150 side chairs, and 250 rocking chairs. He also required furnishings for several offices and lounges, as well as a number of smoking stands, corner servers, sideboards, and two tall-case clocks.

The Roycroft furniture shop was simply unequipped to furnish Grove and Seely

with all of the necessary furniture in just twelve month's time. The White Furniture Company in Mebane, N.C. stepped in and produced the more than 1500 pieces of bedroom furniture, as well as 200 oak doors. The Roycroft furniture shop did provide approximately 400 of the model # 030 1/2 chairs, as well as the dining room's matching sideboards, four corner servers, two clocks, and several smaller articles.

Seely's list of lighting was no less intimidating: 9 large outdoor lanterns, 32 interior wall lanterns, 12 massive chandeliers for the Great Hall, 6 large chandeliers for the dining room, more than 300 table lamps, and approximately 300 suspended ceiling lights with matching ceiling plates. And, as if that were not enough, he also wanted 2,900 hand-hammered drawer pulls for the White bedroom furniture.

The Roycroft copper shop, however, did not have to share the Grove Park Inn commission with another firm. And unlike the chairs in the dining room, none of the 300 chandeliers, ceiling lights, or wall lanterns came from existing designs or inventory. Grove, Seely or Hubbard may have insisted that all of the lighting in the Inn, with the exception of the table lamps in the guest rooms, be of original design. Regardless whose idea it was, the major lighting fixtures for the Grove Park Inn never ap-

peared in a Roycroft catalog before or after 1912. As Elbert Hubbard wrote shortly prior to the Inn's opening in 1913, "These are also being made after special designs, with the loving marks of the hammer still on them. Nothing crude or impractical, but along the line of the most modern methods of illuminating, indirect lighting. Not an electric bulb will be seen. Both our furniture and copper shops are putting forth the very best in them to help make this the most artistic and best equipped hostelry in America." (9.)

Judging by Elbert Hubbard II's article, the burden of Seely's order for the Grove Park Inn lighting must have fallen on Victor Toothaker. Judging from the number of drawer pulls which had to be produced, Toothaker might first have sketched the two-piece hammered-copper pull which was to be attached to all of the White bedroom furniture. More than fifty pulls had to be produced each week for twelve months to fill the order. A number of coppersmiths undoubtedly were immediately put to work producing 300 table lamps for the guest rooms. Lamp designs C-901 and C-903, each with a hammered copper shade, were selected by Seely from the current Roycroft catalog. (10.)

A close examination of the major Roycroft lighting fixtures in the Grove Park Inn indicates that they all may have come from the drafting table of a single designer. They may also reveal clues about other works of Victor Toothaker. Among the characteristic features found are the two narrow, parallel bands of copper which define the form of each fixture. This double band is accented by large, exposed rivets, evenly spaced and balanced, which are used to attach a circular belt of hand-hammered copper to the inside of the bands. The Roycroft orb-and-cross appears on this narrow section between the parallel bands.

Toothaker designed two styles of 14" diameter suspended ceiling lights for the guest rooms and hallways. The first, like the chandeliers in the Great Hall, originally had domed, solid-copper bottoms. By 1955, all but one example of this style of lighting had either been removed or had been altered. Those lights which were not discarded had the copper bottoms removed, including the twelve chandeliers in the Great Hall, and frosted glass installed for additional illumination. One surviving example now hangs in the northeast corner of the Great Hall above the doors which formerly lead to the inn's dining room. Early photographs

of the guestrooms also illustrate the original appearance of the solid-bottom ceiling lights.

Numerous examples of Toothaker's second style of ceiling light still are in use today. These circular fixtures were designed to hold a 14" diameter opalescent glass shade, intended to be used in areas of the hotel where additional light would be desired. The original glass shades are distinguished by their six triangular panels, each separated from the other by a tapering buttress. Two inches from the center of each shade, tucked in the point of one of the triangles, is the Roycroft shopmark etched into the glass. Since the Roycrofters were not known to have produced glass shades such as these, it is more likely that they were sub-contracted to a glass manufacturing firm, possibly Corning Glass.

Another characteristic feature of Toothaker's work are the hooks or brackets attached to the outside of the circular ring, serving as both a functional and decorative feature. The three hooks are designed to be attached to lengths of chains, which also reflect a Toothaker trademark in that they are comprised of alternating short and long lengths of hand-wrought iron chain. The three chains converge at a circular ceiling

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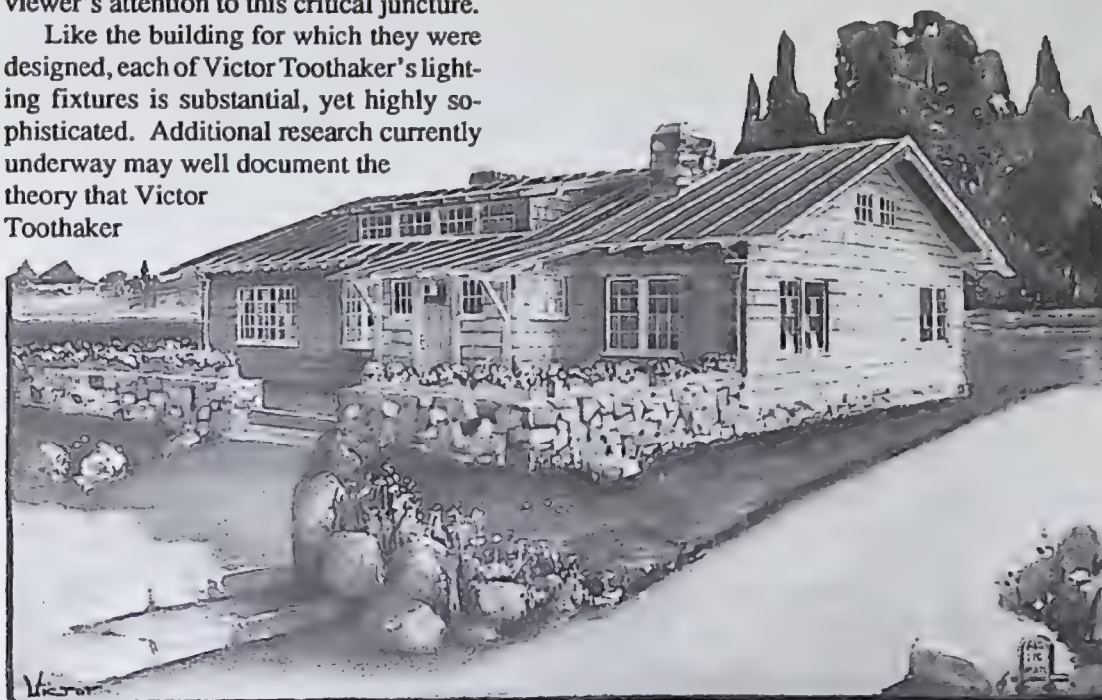
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plate with a domed center. The hammering on the copper ceiling plate was carefully executed, for the light from the three invisible bulbs is directed at and reflected off of this ceiling plate. Even when not illuminated, the design and execution of the ceiling plate is of utmost importance, for the three converging chains automatically draw the viewer's attention to this critical juncture.

Like the building for which they were designed, each of Victor Toothaker's lighting fixtures is substantial, yet highly sophisticated. Additional research currently underway may well document the theory that Victor Toothaker

was far more than just an illustrator for Elbert Hubbard and Gustav Stickley. The small glimpse into his career provided by the article in *The Roycroftier* reveals the potential for a major discovery of the work of a pivotal Arts & Crafts designer and craftsman.



Footnotes

1. Elbert Hubbard II, *The Roycroftier*, February, 1931, Vol. 5, No. 4, p. 112-3.
2. Much of this information was supplied by Bruce Bland, Linda Brady, Robert Rust, and from a talk delivered in East Aurora by Warren Moffit.
3. Beth Cathers and Tod Volpe, *Treasures of the American Arts & Crafts Movement* (New York: Harry Abrams, 1988), p. 56.
4. Cathers, David. *Furniture of the American Arts & Crafts Movement*, (New York: New American, 1981) p. 91.
5. *ibid.*
6. Stephen Gray, ed. *A Catalog of the Roycrofters* (New York: Turn of the Century, 1989) p. 64.
7. Gustav Stickley, *More Craftsman Homes* (New York: Dover, 1982).
8. Interview with Robert Rust, East Aurora, NY, on February 16, 1992.
9. Elbert Hubbard, *Roycroft Handmade Furniture* (East Aurora: House of Hubbard, 1973), p. 51-2.
10. The hammered copper shades were later replaced with parchment shades. None of the original 300 shades have ever surfaced.

Published in *The Craftsman*, August 1910. Bungalow #106
Illustrator: Victor Toothaker

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The Princeton Exhibition: A Twenty-Year Retrospective

Prof. Robert Judson Clark

Time: 9:00am
Day: Saturday
Room: Heritage Ballroom
Wing: Sammons
Speaker: Prof. Robert Judson Clark
Additional Information: p. 36

Notes:

While the rest of the world was being wooed by the fifties look of Danish Modern, Robert Judson Clark, an undergraduate at the University of California in Berkeley, was spending his time exploring the architecture of Greene and Greene and Bernard Maybeck, and learning more about the craftsmanship of a nearly-forgotten metal-smith by the name of Dirk Van Erp. His initial exposure to the artists and architects of the Arts & Crafts movement culminated in 1972 with the publication of *The Arts & Crafts Movement in America, 1876-1916*. This fundamental catalog served as the springboard for works by scores of other authors over the course of the next twenty years. In his typical fashion, Robert Clark, who is presently a professor of Art and Archaeology at Princeton, is deeply involved in a number of research projects, including architects Joseph Maria Olbrich and Louis Christian Mullgardt, as well as an entire generation of international architects born ca. 1865-1870.





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The Princeton Exhibition: A Twenty-Year Retrospective



This is the twentieth-anniversary year of the so-called "Princeton exhibition," which opened at the Art Museum, Princeton University, on 21 October 1972. *The Arts & Crafts Movement in America, 1876-1916* later traveled to the Art Institute of Chicago (which was listed as a co-organizer), and to the Renwick Gallery of the Smithsonian Institution, Washington, D.C.

To mark this anniversary, I shall reconstruct the events that led to the conception of the plan in 1970, the initial proposal, and the contributions of the co-authors (principally David Hanks, Martin Eidelberg and Susan Otis Thompson) who helped to define the project and locate the objects for analysis and display.

It will be shown that the initial impetus came from the speaker's encounters in the autumn of 1955 with a lamp by Dirk Van Erp, the Thorsen house in Berkeley by Greene and Greene, and various buildings by Bernard Maybeck. The idea for such an exhibition was indirectly inspired by several publications between 1958 and 1970, and by *Nineteenth-Century America*, one of the centennial exhibitions of 1970 at the Metropolitan Museum of Art.

The Princeton effort became a traveling exhibition largely because of the encouragement of Joshua Taylor and Edgar Kaufmann, jr. A symposium held at Princeton in November 1972 was a major aspect of the pedagogical effort; its papers were published in the *Record of the Art Museum, Princeton University* (1975).

Some of the effects of the exhibition and its catalog (on the press, museums, merchants, scholars and collectors) will be examined. To close, I shall emphasize some of the "truths" of the 1972 formulation, admit some of its shortcomings, and give an idea of what might be done differently -- or similarly -- if there were to be a revised, twentieth-anniversary version of the exhibition in 1992.

-- Robert Judson Clark

Editor's Note: Princeton University Press, which had previously announced plans to reprint Professor Clark's exhibition catalog, *The Arts & Crafts Movement in America*, has moved the publication date forward in hopes of making books available at the 1992 Arts & Crafts Conference. The book had been out of print since 1989, but renewed interest in the movement led the press to reprint 2000 copies. According to Debra Tegarden, reprints editor, the 270-page book will feature a full-color cover, a new preface by Robert Judson Clark, and a smaller, easy-to-handle format. The price of the second edition is \$24.95. For information on ordering copies from Princeton University Press after the conference, call (800) 777-4726.

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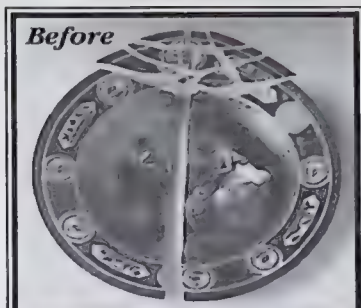
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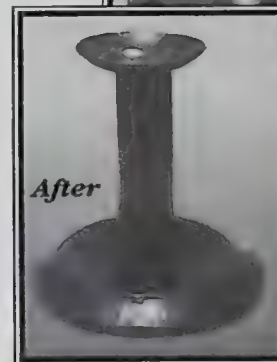
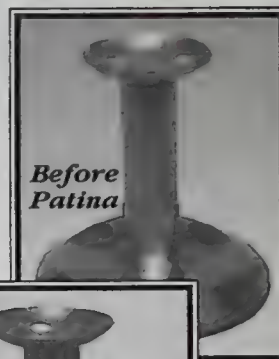
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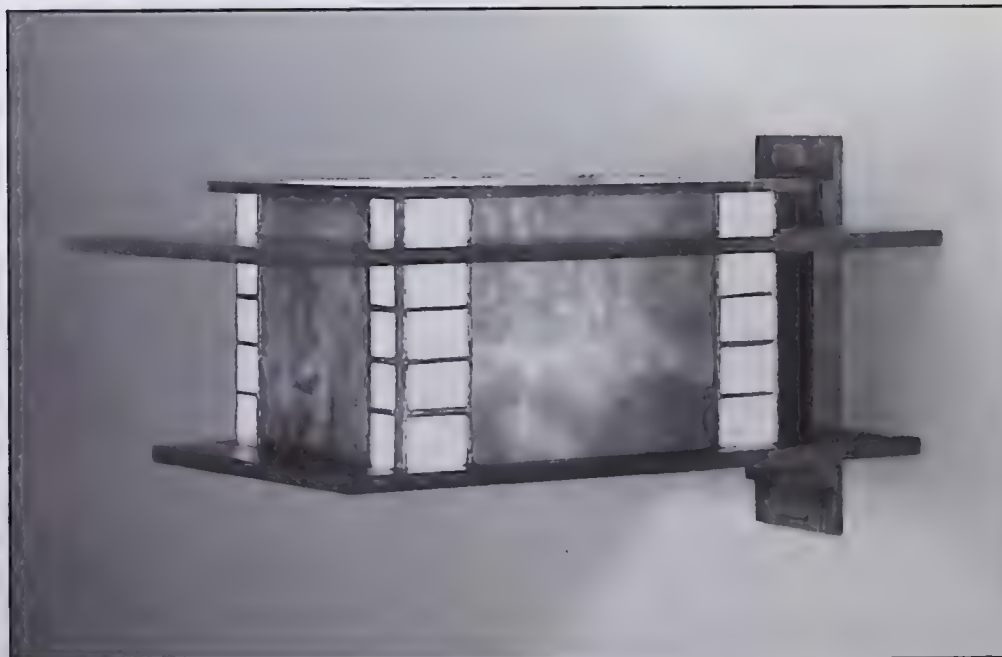
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Conference Agenda



Friday, February 21

11:00am-6:00pm Fakes & Frauds Exhibit (Coolidge - A, 8th fl. Vanderbilt) *Details p. 10.*

1:00-4:00pm Architecture of Asheville Tour* (Sammons Entrance) *Details p. 8.*

1:00-4:00pm Art Pottery Tour* (Sammons Entrance) *Details p. 8.*

1:00-4:00pm Biltmore Estate Tour* (Sammons Entrance) *Details p. 8.*

3:00-4:00pm Wall Stenciling Demonstration by Helen Foster (Bryan Room, 10th fl. Vanderbilt) *Details p. 12-14.*

3:00-4:00pm Art Pottery Restoration Demonstration by Doug Eisele (Wolfe Rm, 10th fl. Vanderbilt) *Details p. 12-14.*

3:00-4:00pm Building Arts & Crafts Furniture by Craig Regan (Fitzgerald Rm, 10th fl. Vanderbilt) *Details p. 12-14.*

4:30-5:30pm Small Group Discussions (8th fl. rooms, Vanderbilt) *Details p. 6.*

5:00-9:30pm Seafood Buffet* (Blue Ridge Dining Room) *Details p. 72.*

7:00-8:00pm Social Hour (after-dinner coffee in Magnolia Lounge) *Map p. 80.*

8:00-9:00pm Seminar: "Beyond Stickley and Wright: Exploring Arts & Crafts Architecture" by John Ellis, AIA (Heritage Ballroom) *Details p. 20-22.*

9:00-10:00pm Seminar: "Beyond William Morris: From The Century Guild to Liberty & Co." by Catherine Kurland and Lori Zabar (Heritage Ballroom) *Details p. 26-28.*

*** Not included in Weekend Package.**

Dining Information - page 72.

Dining Reservations - ext. #1011

Hotel Map - page 80.

Saturday, February 22

7:00-9:00am Continental Breakfast (Blue Ridge Dining Room and Magnolia Lounge) *Details p. 72. Map on p. 80.*

9:00-10:00am Seminar: "The Princeton Exhibition: A Twenty-Year Retrospective" by Prof. Robert Judson Clark (Heritage Ballroom) *Details p. 34-36.*

10:00-11:00am Seminar: "Gustav and Leopold Stickley: A New Perspective on Their Relationship" by Dr. Donald Davidoff (Heritage) *Details p. 42-44.*

Noon-2:00pm Participant Preview: The Arts & Crafts and Modern Craftsmen Show and Sale (Grand Ballroom, Sammons Wing) *Details 45-48.*

2:00-6:00pm Shows open to the public.

Noon-6:00pm Fakes & Frauds Exhibit (Coolidge - A, 8th fl. Vanderbilt)

1:30-4:30pm Architecture of Asheville Tour* (Sammons Entrance) *Details p. 8.*

1:30-4:30pm Art Pottery Tour* (Sammons Entrance) *Details p. 8.*

1:30-4:30pm Biltmore Estate Tour* (Sammons Entrance) *Details p. 8.*

3:00-4:00pm Wall Stenciling Demonstration by Helen Foster (Bryan Room, 10th fl. Vanderbilt) *Details p. 12-14.*

3:00-4:00pm Art Pottery Restoration Demonstration by Doug Eisele (Wolfe Rm, 10th fl. Vanderbilt) *Details p. 12-14.*

3:00-4:00pm Building Arts & Crafts Furniture by Craig Regan (Fitzgerald Rm, 10th fl. Vanderbilt) *Details p. 12-14.*

4:30-5:30pm Small Group Discussions (8th fl. rooms, Vanderbilt) *Details p. 6.*

5:00-9:30pm Prime Rib Buffet and Dinner Menu* (Blue Ridge Dining Room) *Details p. 72.*

7:00-8:00pm Social Hour (after-dinner coffee in Magnolia Lounge) *Map p. 80.*

8:00-9:00pm Panel Discussion (Heritage Ballroom) *Details p. 54.*

Sunday, February 23

7:00-9:00am Continental Breakfast (Blue Ridge Dining Room and Magnolia Lounge) *Details p. 72. Map on p. 80.*

9:00-10:00am Seminar: "Rookwood Pottery" by Kenneth R. Trapp (Heritage Ballroom) *Details p. 60-62.*

10:00-11:00am Seminar: "The Great Craftsman Bungalow Hunt" by Ray Stubblebine (Heritage) *Details p. 66-68.*

11:00am-5:00pm Arts & Crafts Antiques and Modern Craftsmen Show and Sale (Grand Ballroom, Vanderbilt) *Details p. 45-48.*

Noon-4:00pm Fakes & Frauds Exhibit (Coolidge - A, 8th fl. Vanderbilt) *Details p. 10.*

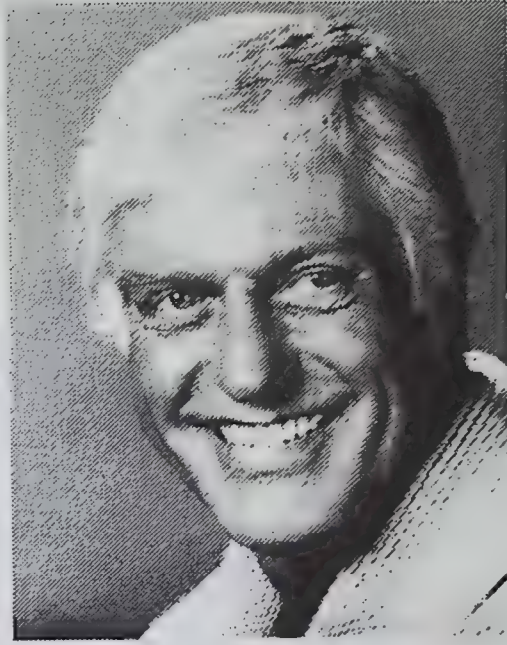
12:30-3:30pm Architecture of Asheville Tour* (Sammons Entrance) *Details p. 8.*

12:30-3:30pm Art Pottery Tour* (Sammons Entrance) *Details p. 8.*

12:30-3:30pm Biltmore Estate Tour* (Sammons Entrance) *Details p. 8.*

Remember:

All events (and buses) start on time.
Your name badge is your entry to all events.
Replacement catalogs are \$6 each.
Check-out: 7:00am-2:00pm Sunday.
Buses board 15 min. prior to departure.
Verify your reservation on any bus.
Allow one hour for travel to the airport and check-in.
Get sales receipts for your purchases.
Reserve your room for 1993.



If you keep getting these two confused, talk to us.

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Oh yeah, Dirk Van Erp was a famous Arts & Crafts metalsmith and Dick Van Dyke was married to Laura Petrie. But of course, you knew that. Right?

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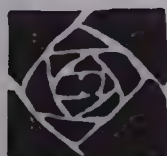
Gustav and Leopold Stickley: A New Perspective On Their Relationship

Donald Davidoff, Ph.D.

Time: 10:00am
Day: Saturday
Room: Heritage Ballroom
Wing: Sammons
Speaker: Dr. Donald Davidoff
Additional Information: p. 44

Notes:

Donald A. Davidoff is the Chief of Psychology at Metrowest Medical Center in Framingham, Mass., an Attending Psychologist at the McLean Hospital in Belmont, Mass., and is an Instructor in Psychology in the Department of Psychiatry at the Harvard Medical School. He and his wife Susan Tarlow first became interested in the Arts & Crafts movement at a 1978 exhibit of Morris chairs at the original Jordan-Volpe gallery in New York City. In the years since then, Donald has established a reputation in the Arts & Crafts world as an authority on the work of Leopold Stickley and that of Peter Hansen, a designer for both Leopold and Gustav. He has spoken previously at the Grove Park Inn Arts & Crafts Conference and at Winterthur. He also served as co-editor for the soon-to-be released book *From the Onandaga Shops to Handcraft Furniture: The Transitional Catalogs* (New York: Dover, 1992).





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Gustav and Leopold Stickley: A Reassessment



Donald A. Davidoff, Ph.D.

With the resurgence of interest in the American Arts & Crafts movement commencing with Robert Judson Clark's fine Princeton exhibition came a resurgence of rumor and assumption concerning the relationship among the various Stickley brothers. With the secure knowledge of Gustav's fierce independence, it has long been assumed that he engaged in hostile competition with his brothers' companies.

As it turns out, Gustav reveled not only in the role of apostle of American taste, but also in the role of patriarch of a large extended family. For example, an interview with Gustav's daughter, Mildred, before she died, suggested that Gustav helped provide the financing for Leopold's new factory. Gustav's business records, now at Winterthur, reveal that inventory and raw materials were constantly being shipped amongst all of the brothers' factories. It is also well-known that Leopold, J. George, Charles and Albert attempted to rescue Gustav's empire from financial ruin with the formation of Stickley Associated Cabinetmakers. Furthermore, Gustav's grandson, Peter Wiles, has fond recollections of Leopold's Sunday visits to the family homestead on Columbus Ave. in Syracuse.

Yet the apocrypha indicates that when Gustav died in 1942, Leopold refused to let any of Gustav's old employees who now worked for him attend the funeral. What were the roots of this almost tangible enmity, directed at his older brother, by Leopold? The origins clearly post-date the collapse of the Craftsman Workshops and have much to do with Gustav's views on the morality of the day. According to various family sources, Gustav disapproved of Leopold's second marriage to the much younger Louise. Following the marriage, Gustav, who presided over the Sunday meal at the Columbus Avenue house, indicated that Leopold and his new bride were not welcome in the house. Leopold apparently never forgave Gustav and removed himself and his bride from the family circle.

It appears that this unique family of brothers were split asunder, not by business competition, but by personal issues. Each brother had his own singular skill: Gustav as the designer and apostle of the movement, Leopold as the businessman who translated the movement into middle class homes, Charles as the production manager, Albert as the marketing expert who exported the American Arts & Crafts movement back to Britain, and John George as the "best fancy rocker salesman" in America. The synergy of these skills almost resulted in a veritable furniture-making empire. World War I and America's changing tastes intervened, along with Gustav's independent nature, but it was ultimately a very personal issue that created the split in this family; a split that endured at least until the time of Louise Stickley's death in the last decade.

1857 - Gustave Stickley born.
1869 - Leopold (Lee) Stickley born.
1871 - John George Stickley born.
1874-5 - Stickley family moves to Pennsylvania at the invitation of Schuyler C. Brandt.
1880 - Peter Heinrich Hansen born in Hasum, Germany.
1884 - Stickley Brothers Chair Company founded in Binghamton, N.Y.
1893 - Gustav becomes partner in Stickley and Simonds Co. in Eastwood, N.Y.; Leopold Stickley is shop foreman.
1898 - Stickley and Simonds dissolved; Gustave Stickley Co. to become United Crafts; Lee becomes shop foreman.
1900 - Peter Hansen emigrates to U.S.
- Gustav exhibits "New Furniture" in July.
- Clingman (Tobey Furniture) sketches "first" mission designs.
- Gus gives Tobey exclusive on "New Furniture"
- Gus severs ties with Tobey Furniture Company in December.
- Leopold leaves Gustav's firm to form partnership with J. George.

1901 - Lee and J. George produce 1st and 2nd lines of "New Furniture" for Tobey.
1902 - Lee and J. George produce "Russmore" line for Tobey; contracts with George Flint, John Wanamaker & Co., Jordan Marsh and Paine Furniture.
1903 - Harvey Ellis hired by Gustav.
1904 - First advertisement for "Onandaga Shops."

- Harvey Ellis dies.
- Peter Hansen hired as designer-draftsman by Gustav.
1905 - First "Onandaga Shops" catalog.
- Gustav produces spindle furniture.
1906 - "Onandaga Shops" becomes "Handcraft Furniture" in October.
1907 - Peter Hansen marries Chicago-born Ruth Ann Williams, architectural draftsman for Gustav.
1909 - Peter Hansen leaves Gustav.
- Peter Hansen hired by Leopold as a designer and mill foreman.
1910 - Publication of "Handcraft" catalog with Hansen-designed mantle clock.
1912 - "Handcraft Furniture" becomes "The Work of L. & J.G. Stickley" catalog with quadrat motif and Prairie furniture.
1914 - Second "The Work of L. & J.G. Stickley" catalog with "the furniture of today" showing welded core construction.
1916 - Gustav Stickley bankrupt.
1917 - formation of Stickley Associated Cabinetmakers.
1918 - Combined shopmark introduced.
- Lee begins to phase out mission furniture.
1921 - John George Stickley dies.
1924 - Cherry Valley Furniture catalog issued.
1925 - Last mission furniture price list.
1942 - Gustav Stickley dies.
1947 - Peter Hansen dies.
1957 - Leopold Stickley dies.
1985 - Stickley Furniture Co. moves to Manlius, N.Y.

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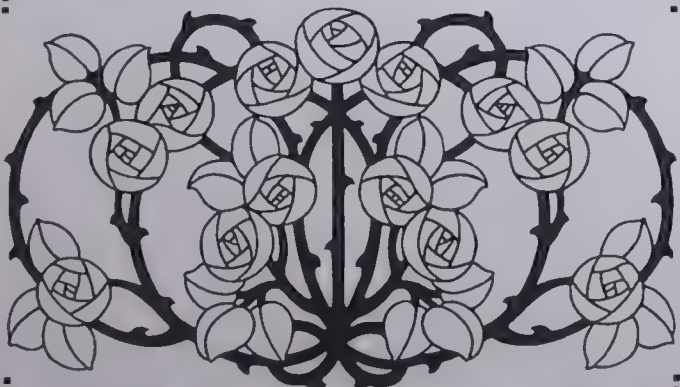
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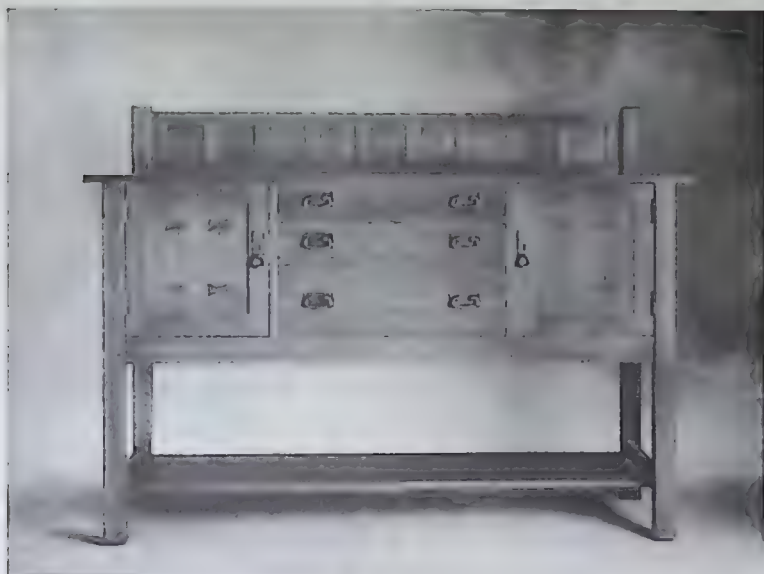
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Americans habitually put use before beauty, and they want beauty itself to be useful. Alexis de Tocqueville in 1835

Have nothing in your house that you do not know to be useful or believe to be beautiful. William Morris in 1880

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Stickley
The Mission Oak Collection



"Living the Arts & Crafts Life"

Do we really follow the advice of Morris and Stickley - or do we simply collect antiques?

by Bruce Szopo

It has taken me thirteen years to finish my Arts & Crafts home. I could have finished it years ago, but I wasn't willing to settle for a generic Morris chair, an Imperial bookcase, and a Stickley Brothers single-drawer library table. Its been years of upgrading, trading, buying, and selling. The result is a quite authentic Arts & Crafts setting consisting of some very fine examples of furniture, pottery, textiles, and lighting. I was driven to do it. I'm a collector.

Often I sit in my Gustav Stickley bow-arm Morris chair, with its original ebonized finish, and wrestle with the conflict of every true Arts & Crafts collector. Unlike stamp collectors, baseball card collectors, and car enthusiasts, we are faced with the obligation to address the issue of "life simplification."

It is an obligation which is too often ignored. The Arts & Crafts philosophy shuns materialism while we, as collectors of Arts & Crafts antiques, live and breathe it. Simply collecting Arts & Crafts antiques without embracing the message of the movement is a disappointment to that which we have collected.

How do we justify the relentless pursuit of what could often be called luxuries? Luxuries, ironically, that make up an environment which espouses the philosophy of the simplification of life? A century cycle is coming full circle. The "new age" that was is now again as we approach the 21st century. Its hard to think of life in this country at the beginning of this century as being like life today, but if you strip away the space travel, color television, MacDonalds and Madonna, what remains are many of the same basic thoughts and feelings, actions

and reactions which Americans experienced in the early 1900s.

Today there is again a renewed concern for health, natural living, and nature. We, too, revolt against artificiality. Women again are asserting themselves with authority. And attention to the quality of work and the quality of the workplace is as important today as it was nearly one hundred years ago.

But the most important similarity is that people are again revolting to spread the belief that maybe the goal of life need not be, and should not be, the acquisition of more and more material possessions.

Gustav Stickley identified materialism as a major issue of his time when he wrote:

We are intensely commercial, fond of all the good things in life, proud of our ability to "get there" and we yield the palm to none in the matter of owning anything that money can buy. But, fortunately, our pioneer days are not ended even now and we still have a goodly number of men and women who are helping to develop the country and make history merely by living simple natural lives close to the soil and full of the interest and pleasure which comes from kinship with Nature and the kind of work that calls forth all their resources in the way of self-reliance and the power of initiative. (1.)

Today's efforts to improve and develop our country continue, as Gustav Stickley put it, "by a goodly number of men and women" engaged in social and political reform. But the efforts of reform can only move forward through the will

of "the individual." And we, the Arts & Crafts-oriented people of the world, are that individual.

We see everywhere efforts to reform social, political and industrial conditions; the desire to bring about better opportunities for all and to find some way of adjusting economic conditions so that the heart-breaking inequalities of our modern civilized life shall in some measure be done away with.

But while we take the greatest interest in all efforts toward reform in any direction, we remain firm in the conviction that the root of all reform lies in the individual and that the life of the individual is shaped mainly by home surroundings and influences and by the kind of education that goes to make real men and women instead of grist for the commercial mill. (2.)

So how do we as "the individual" come to understand the meaning of living an Arts & Crafts life?

Surely recognizing and respecting Arts & Crafts furniture and furnishings as art and then integrating them into our daily lives is a major step toward that goal. It is with the greatest respect and admiration that we create the home environments in which we live; and from those environments we gain personal satisfaction and inspiration.

In the words of Gustav Stickley, "the life of the individual is shaped mainly by home surroundings and influences." Our homes are our most personal art.

Life Without Industry Is Guilt,

If you accept art, it must be a part of your daily lives and the daily life of every man. It will be with us wherever we go, in the ancient city full of traditions of past time, in the newly cleared farm in America or the colonies, where no man has dwelt for traditions to gather round him; in the quiet countryside, as in the busy town, no man shall be without it. It will not hinder any work that is necessary to the life of man at the best, but it will destroy all degrading toil, all luxury, all foppish frivolity. It will be the deadly foe of ignorance, dishonesty and tyranny, it will foster good-will, fair dealing, and confidence between man and men. (3.)

Morris writes with conviction of the idealistic power of art to destroy all luxury. Thus, the issue of materialism must be discussed, and discussed with some pain, as we look further to understand an even deeper meaning to living an Arts & Crafts life. My own hypocrisy is undeniable, as I sit in my eight-thousand dollar Morris chair, as was Gustav Stickley's as evidenced by the life-style he led. His own home contained much more than the minimalist existence he preached. Yet he lived one of the greatest Arts & Crafts lives ever. Still, it was a life that fell short of the *perfect* ideal. That ideal, according to Stickley, is one rarely achieved:

In remembering those who have dedicated their lives to the benefit of their own lands, we inevitably picture them as men of simple ways, who have asked little and given much, who have freed their shoulders from the burdens of luxury, who have stripped off from their lives the tight inflexible bandages of unnecessary formalities, and who have thus been left free for those of great essentials of honest existence, for courage, for unselfishness, for heroic purpose and, above all, for the clear vision which means the acceptance of that final good, honesty of purpose, without which there can be no real meaning in life. From generation to generation every nation has the privilege of nourishing men and women (but a few) who think and live thus sincerely and beautifully. (4.)

Unfortunately, the argument for luxury and materialism has its advocates, particularly our society as a whole. We hold in high esteem those who have assembled great wealth. We aspire as individuals to one day be rich enough to buy whatever we want. We dream of winning the lottery or coming into a fortune, so that we can live what's been called "the good life." If someone gave each of us a million dollars, how many would say "I have more than my share" and give it all away?

My own hypocrisy is undeniable, as I sit in my \$8000 Morris chair, as was Gustav Stickley's, as evidenced by the life-style he led.

A few weeks ago I was out to dinner with friends, and the subject came up of taking a trip around the world. Bob, a former business associate, said he and his wife wanted to go first class and he was taking one of the most lavish two-week trips ever created. Everyone at the table was excited as he described the trip and even boasted it was a reward for a particularly successful business venture. The cost was \$35,000 each. "Besides," Bob said, "why not? I can afford it."

Where is our conscience? Where is the conscience of a society that does not condemn luxury and extravagance, but encourages it? Among wonderful and selfless efforts by people all over the world, greed still abounds. Truth is, almost everyone who will ever read these words has more than they reasonably need. Acknowledging that, just admitting that, is one part of the Arts & Crafts life.

Living an Arts & Crafts life is not about what or how much you have, but what and how much you do. Its about giving your time, your money, your skill, your knowledge, your inspiration and your heart back to society in some fair proportion to how much it is that you have. Its about giving to your friends, your family, your community, and your world. Doing that is living an Arts & Crafts life.

Gustav Stickley believed that the root of all reform to redress the inequalities of modern life lies within each of us as individuals. He meant it was our responsibility, yours and mine, and he made it his. Gustav Stickley led one of the greatest Arts & Crafts lives ever led, not because he had so little, but because he gave so much.

That man is richest who, having perfected his functions to the utmost, has also the widest influence, both personal and by means of his possessions, over the lives of others.

William Morris

Reward for the evolved person courageous enough to strip from his life the needless burden of luxury and use the majority of his money and life for the benefit of others will far exceed the greatest expectations. Those who quietly do so are rare and true unknown heroes of the world.

We are all entitled to create a standard of living that is comfortable, satisfying, and worthy of our efforts. Knowing when you have enough or too much is a personal matter. Its a matter of conscience. These words are not here to tell you what is too much or how you should give. Only you can do that.

The homes we create with Arts & Crafts furniture and furnishings are our inspiration and reminders of the words *honesty, simplicity* and *humility*. They are the string around our finger that remind us of what should be our never-ending revolt against the luxury and pretension of Victorian thought, and the opulence and inequality of our modern age.

Footnotes

1. Gustav Stickley, *Craftsman Homes* (New York: Dover Publications, 1979), p. 194.
2. *ibid.*, p. 195.
3. Gustav Stickley, *What Is Wrought in the Craftsman Workshops* (The Mason Press, 1904), p. 34.
4. Barry Sanders, *The Craftsman, An Anthology* (Peregrine Smith, Inc. 1978), p. 59.

(Bruce Szopo is a partner in the Duke Gallery in Birmingham, MI. He writes and lectures regularly on critical issues involving the Arts & Crafts movement.)

Industry Without Art Is Brutality.

An Arts & Crafts
Walking Tour
of the
Grove Park Inn

Can be found in the 1991 Arts & Crafts Conference Catalog (Vol. IV). Any remaining copies are available at the book table near the Registration Desk for \$5.

If your five-volume set is not complete, a few copies of Vol. 1 (1988), Vol. 2 (1989), Vol. 3 (1990) and Vol. 4 (1991) are available for \$5 each.

Each issue contains articles of interest to Arts & Crafts collectors, as well as photographs, informative ads and addresses.

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We are in the process of going through the old registration lists, pulling names of individuals who have attended all five Arts & Crafts Conferences. If that list should include you, please leave your name and address at the Registration Desk so that we can make sure you are recognized for your support of the Arts & Crafts Conference.

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Panel Discussion: The Next Twenty Years

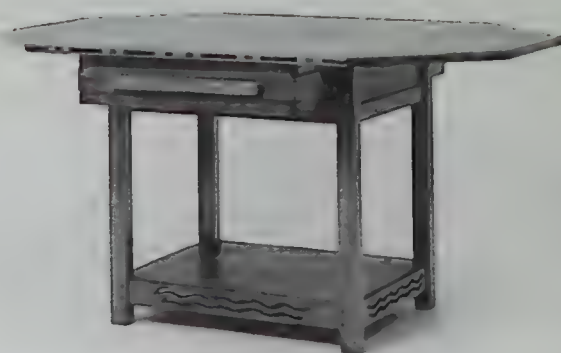


Time: 8:00pm
Day: Saturday
Room: Heritage Ballroom
Wing: Sammons

Notes:

Our group of distinguished panelists will be prepared to answer a variety of questions pertaining to the Arts & Crafts movement. While one focus of the panel discussion will be determining - and affecting - the direction the Arts & Crafts revival is headed, the questions are by no means restricted to this one topic. Participants are encouraged to submit questions in advance at the Arts & Crafts registration desk or immediately prior to the start of the panel discussion. Questions will also be taken from the audience during the panel discussion.

For Your Information: David W. Lowden, chairman of the board of Craftsman Farms Foundation will appear at the podium on Saturday evening to update members and non-members of the current activities of the Foundation, including the acquisition fund begun at last year's Arts & Crafts Conference. The immediate goal of the acquisition fund has been the purchase of the box settle which Gustav Stickley selected for Craftsman Farms. David Lowden will also introduce the Foundation's first executive director, Vivian Zoe, who assumed the position in September. The Craftsman Farms Foundation will have an information table in the registration area and in the Grand Ballroom. Persons wanting additional information on tours and membership may also contact the Foundation by writing or calling Craftsman Farms Foundation, 2352 Route 10 West, Box 5, Morris Plains, NJ 07950 Tel. (201) 540-1165, Fax (201) 540-1167.



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Bertha Lum, "Lung Fu Sou, Chinese Curio Market," color woodcut, 1924.

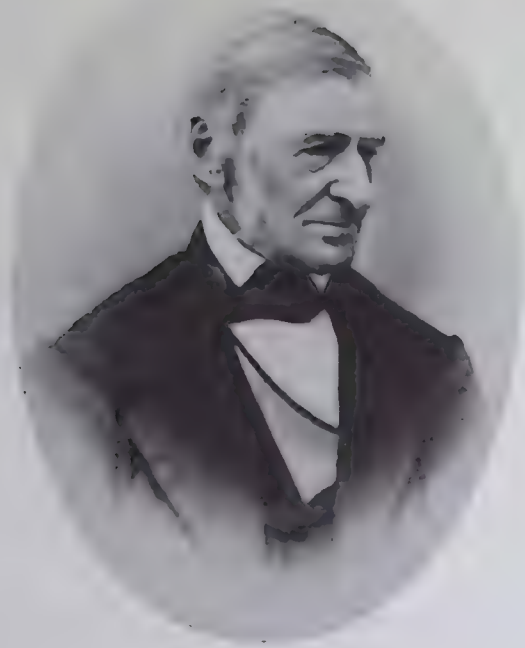
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Emerson's Essays: A Philosophy for the American Arts & Crafts Movement

by A. Patricia Bartinique

*To believe your own thought, to believe that what is true for you
in your private heart is true for all men -- that is genius.*

-- Self-Reliance

No movement comes out of a vacuum for every movement has as its source and its foundation a reaction to something preceding it. So it is with the American Arts & Crafts movement. It appeared and blossomed as a reaction to the complex, fussy, ornate aspects of everything Victorian. It has been customary to trace its roots back to the British Arts & Crafts movement and the writings of William Morris, John Ruskin and Thomas Carlyle. While there are connections, the American Arts & Crafts movement might never have had such widespread impact had the United States not been fertile ground prepared for its growth by an existing philosophical base.

American writers had, indeed, laid the groundwork for the Arts & Crafts movement to arise and flourish. Walt Whitman was its poet. Henry David Thoreau was its living embodiment years before the Arts & Crafts movement arrived, and Ralph Waldo Emerson, the sage of Concord, was its philosopher. As early as the 1820s, and in his seminal essays of the 1830s and 1840s, he provides the conceptual basis for the American Arts & Crafts movement.

The movement's central ideas of democracy, simplicity, unity, importance of the environment, and organic form - all in the service of the individual - manifest themselves and find resonances in three

concepts central to Emerson: self-reliance, the Over-Soul, and nature.

"Self-Reliance" (1841), Emerson's most famous essay, is his articulation of an idea so cherished as American: the worth of an individual in the face of society and the world:

*Insist on yourself; never imitate.
The only right is what is after my constitution. The only wrong is against it.
What I must do is all that concerns me, not what people think.
Nothing is at last sacred but the integrity of your own mind.
To be great is to be misunderstood.
Greatness appeals to the future.
I must be myself.
Every mind is a new classification.
Nothing can bring you peace but yourself.*

Gustav Stickley. George Ohr. Elbert Hubbard. How these comments reflect these individuals!

Emerson's concept of self-reliance grew out of his own experience and descended to him from his Puritan ancestors. Even as a student, he was his own person. He read widely as he chose, not as the official reading at Harvard prescribed. He pursued with zest those studies he found congenial, es-

pecially writing and oratory. (1.) More than twelve years after graduation he wrote in his journal, "I will trust my instincts ... I was the true philosopher in college, and [my professors] the false."

Emerson's Puritan ancestors saw their social organization, their land, and their joining of secular life and redemption as part of God's great plan that imparted to them and to America a mission of showing the right way to the world. (2.) Perfection of the self was manifest by earthly progress and accomplishments. Over the years, as reactions to orthodox stances evolved new ideas, Emerson emerged, emphasizing the self and the endless possibilities of America.

Emerson's concept of self became such a force that he has been called the creator of the American religion: "self-reliance as opposed to God-reliance, though Emerson thought the two were the same." (3.) This self is the inner-most, elemental part of the individual -- something more than the soul. And it is this self that must function and participate for individuals to fulfill their potential.

This is self-reliance, not license. Emerson's concept of consciousness governing the individual is stem:

*And truly it demands something godlike
in him who has cast off the common motives*

of humanity and has ventured to trust himself for a taskmaster. High be his heart, faithful to his will, clear his sight, that he may in good earnest be doctrine, society, law to himself, that a simple purpose may be to him as strong as iron necessity is to others.

"The Over-Soul" (1838) for Emerson meant "that Unity ... within which every man's particular being is contained and made one with all other." It is the universal presence; everything participates in it. It unites man and nature and through participation in it, the self-reliant individual can realize self in the most suitable way.

In "Nature" (1836) Emerson articulates the basic ideas of American Transcendentalism. God reveals himself everywhere and always. Nature is matter that manifests

pecially the one possessed of such self-reliance as to be open to his particular calling. Emerson sees unity everywhere: the whole is organic, a principal head addressed in "The Poet" in 1844.

According to Emerson, oneness and unity and the organic principle co-exist, and everything contains all and all everything. These are Emerson's ideas and the foundation of America's philosophical landscape. Each and every thought partakes of and is a part of the pastiche that is America. Emerson's ideas - not always quickly and easily accepted when he first presented them - eventually spread and gained popularity as they merged with and reflected life in America. His ideas formed the very landscape upon which the Arts & Crafts movement was able to build and develop.

*The American Arts & Crafts movement
might never have had such widespread impact
had the United States not been fertile ground
prepared for its growth
by an existing philosophical base.*

spirit (God). Reason, meaning intuition, is the means by which the individual can directly behold spirit in nature. Reason as intuition is a higher faculty than understanding, which can only handle matter.

According to Emerson, nature is the foundation of everything. "Philosophically considered, the universe is composed of Nature and the Soul. Strictly speaking, therefore, all that is separate from us, all which Philosophy distinguishes as the NOT ME, that is, both nature and art, all other men and my own body, must be ranked under this name, NATURE."

Emerson's nature is also man's experience. It is "commodity," the material as well as "the process and the result." Nature gives man beauty in its forms, which man then imitates in his own decorative designs. As beauty, Emerson sees in nature three aspects: "delight" in perception, a "spiritual element," and "an object of the intellect." Nature, he believes, gives man art. Nature provides language and discipline. Nature gives intimations of the ideal and speaks of the absolute. Nature is a whole embodying and manifesting the Over-Soul. Nature shares its essence with the individual, es-

Although it is possible to discuss the American Arts & Crafts movement in terms of shared ideas, goals, and attitudes, the heart of the movement rested firmly on the individual and that individual's particular vision. Gustav Stickley, Charles Limbert, Greene and Greene, Elbert Hubbard, Charles Rohlfs: each evolved and followed individual perceptions of furniture design and construction. Mary Louise McLaughlin and Maria Longworth Nichols individually experimented with French underglazing techniques which influenced American art pottery. George Ohr created his unique, highly individualistic pottery. Different glazes for pottery abounded: Grueby, Fulper, Marblehead, Newcomb. Artus Van Briggle and William Day Gates pursued their individual calling. Dirk Van Erp produced his metalwork. Bookbinding, works in silver, textiles, and architecture could be identified and characterized by its source.

Certainly the central concern with organic form as discussed and articulated by the practitioners of the Arts & Crafts movement comes directly from Emerson. Form gives the design. Wood should be used in such a way as to be true to its nature

in taking advantage of its strength. The shape and color of a Grueby pot reflect the organic forms and colors in nature. The potter works the clay so that it can reveal itself in its shape. The architecture and placement of a building must fit harmoniously with its natural surroundings. The total home environment should create an atmosphere where the individual can grow and develop in accordance with his abilities, inclinations, and insights. The workplace should give the worker satisfaction from the job because the worker pursues a project from beginning to end. Everything should be available to the individual - education, books, work, fine art, practical art, nature - so that the individual ever increases and evolves with new insights and feelings and experiences made manifest by the world in which he lives.

*The key to every man is his thought....
The life of a man is a self-evolving circle
which, from a ring imperceptibly small,
rushes on all sides outwards to new and
larger circles, and that without end. The
extent to which this generation of circles ...
will go depends on the force or truth of the
individual soul.*

Such is the Arts & Crafts ideal!

Footnotes

All of Emerson's quotations are taken from *Selections from Ralph Waldo Emerson: An Organic Anthology*, edited by Stephen E. Wicher, the Riverside Press (Boston: Houghton Mifflin, 1957).

1. Darrel Abel, *American Literature: Literature of the American Culture* (Woorbury, NY: Barron's, 1963), p. 11.
2. Sacvan Bercovitch, "Emerson the Prophet" in *Ralph Waldo Emerson*, ed. by Harold Bloom (New York: Chelsea House, 1985), p. 29-32.
3. Harold Bloom, "Emerson: The American Religion" in *Ralph Waldo Emerson*, ed. by Harold Bloom (New York: Chelsea House, 1985), p. 97ff.

(Pat Martinique is a professor of English and American literature, whose area of special interest is the literature of the time period encompassing the Arts & Crafts movement. She and her husband, Jeffrey Preston, are collectors and dealers of Arts & Crafts antiques and are well known as enthusiasts who attend nearly every important Arts & Crafts event.)

Excerpts from

The Heir Apparent: An Interview with Peter Wiles, Sr.

Conducted by Jeffrey Preston¹

Preston: Could you talk a little about your mother?

Wiles: Well, you know my mother was Gustav Stickley's daughter. She married Ben Wiles, and he worked for Gus for a while. My mother was accepted to Smith College, but she decided to go to New York City instead to keep an eye on her father. It seems Gus had a lady friend who was an author and they often had dinner together. My mother knew her father cared about his wife, but mother felt what difference did that make if he wasn't loyal. Before her marriage, my mother also worked for her father. She did his catalogues. Until the day she died, she always referred to the furniture by number.

Preston: What about Elbert Hubbard?

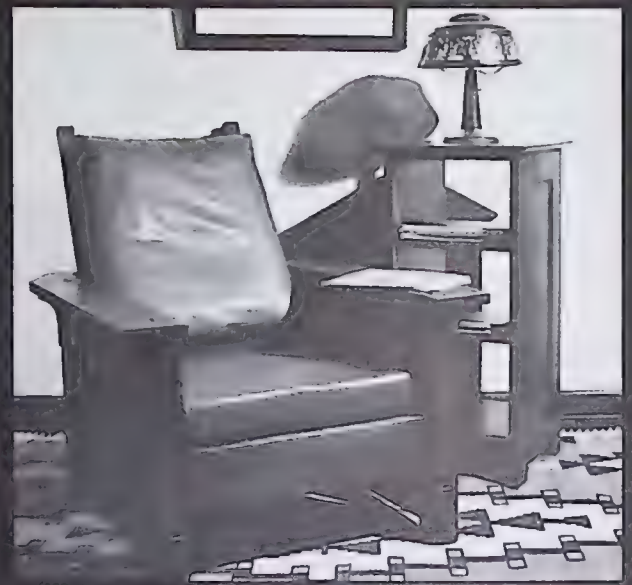
Wiles: "That god-damn soap salesman!" was Gus's comment. He felt anyone who put a carved "R" on the front of his own furniture was a jerk. Although Gus never said so, he probably felt that Hubbard's going down with the ship was the only good thing about the sinking of the *Lusitania*.

Preston: What about his brother Leopold?

Wiles: Gus and Lee did not get along especially well in the later years. Lee was very ruthless and pragmatic. They didn't talk. Nobody got along with Lee.

1. The complete interview appears in the current issue of *The Arts & Crafts Quarterly*. Copyright © 1991 by Jeffrey Preston.

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Rookwood Pottery



Kenneth R. Trapp

Time: 9:00am

Day: Sunday

Room: Heritage Ballroom

Wing: Sammons

Speaker: Kenneth R. Trapp

Additional Information: p. 62

Notes:

Kenneth Trapp has been actively involved in research and publications regarding Rookwood pottery since 1968. His doctoral thesis was entitled *Rookwood Pottery: The Application of Art to Industry, 1875-1890*. His twelve-year tenure at the Cincinnati Art Museum culminated in his appointment as Associate Curator of Decorative Arts. He is presently the Curator of Decorative Arts at the Oakland Museum, where he is the project director for the 1993 exhibition and book *The Arts & Crafts Ideal in California: Living the Good Life*. He recently completed a major introduction for the exhibition catalog *Rookwood Pottery: The Glorious Gamble*, which opens its tour in December at the Nelson-Atkins Museum of Art in Kansas City, Missouri.



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Wharton Esherick, oak and painted canvas chair, 1938. Auction estimate: \$15,000-20,000

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Rookwood Pottery



by Kenneth R. Trapp
The Oakland Museum

Founded in Cincinnati in 1880, the Rookwood Pottery operated in the Queen City until 1960, when the company moved to Starkville, Mississippi. All operations there ceased in 1967. The following year Herbert Peck published *The Book of Rookwood Pottery*, which is still today the major reference work on Rookwood.

The 1880s constitute the infancy of Rookwood, in which the direction of the pottery was set artistically, technically, and commercially. Although founded by Mrs. Maria Longworth Nichols (Storer), Rookwood rose to preeminence under William Watts Taylor, who directed the pottery from 1883 to his death in 1913. Rookwood established its artistic identity in the 1880s with the technical perfection of underglaze slip painting, a process discovered by M. Louise McLaughlin in 1877-1878. Taylor established a program of rigorous experimentation to control clay bodies, glazes, coloring materials, and the fire. With the appearance of Kataro Shirayamadani in 1887, Rookwood at last fulfilled a dream of having a Japanese decorator. Japanism informed Rookwood's decoration in the 1880s, revealed most lyrically in naturalistically painted floral motifs.

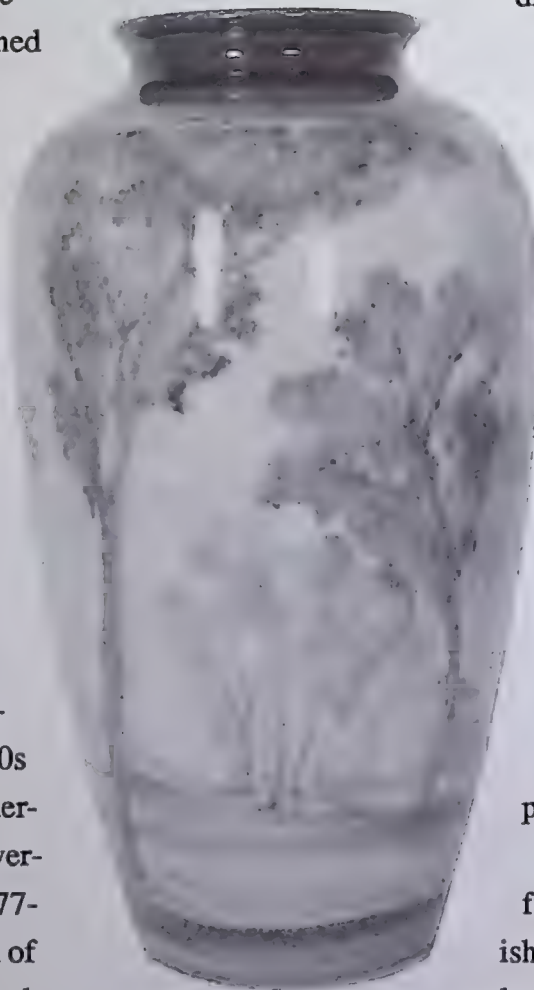
In the 1890s, Rookwood Pottery reached full maturity and standardized its productions, adopting simple shapes with clean lines, a pure white body and

a colorless glaze, and a formulaic decoration in which slip painting was integrated more fully into the final artistic conception. Interestingly, only in the 1890s

did Rookwood send senior decorators to Paris for further study. Such an enlightened corporate policy served to maintain Rookwood's place as an art manufacturer of international prominence. By the late 1890s, Rookwood had introduced pieces with metal mounts, perhaps in anticipation of the World's Fair in Paris in 1900. These pieces are among the company's finest work.

From 1900 to the late 1910s, Rookwood introduced mat glazes that were consonant with international trends. The Vellum Glaze introduced in St. Louis in 1904 is perhaps Rookwood's supreme artistic and technical achievement. Neither fully mat nor gloss, the glaze is a finish that partakes of and can be used for underglaze slip painting. With the Vellum

Rookwood introduced landscapes as a decorative subject. In 1915 Rookwood celebrated its thirty-fifth anniversary and introduced Soft Porcelain. The 1920s were Rookwood's last decade of prosperity. Color becomes a hallmark of the 1920s and there is a noticeable return to Japanism. In 1930 Rookwood celebrated its fiftieth anniversary in the midst of global economic chaos and collapse. Amazingly, the pottery survived another thirty years, but its glory was of another day.



Have A Suggestion For Next Year?

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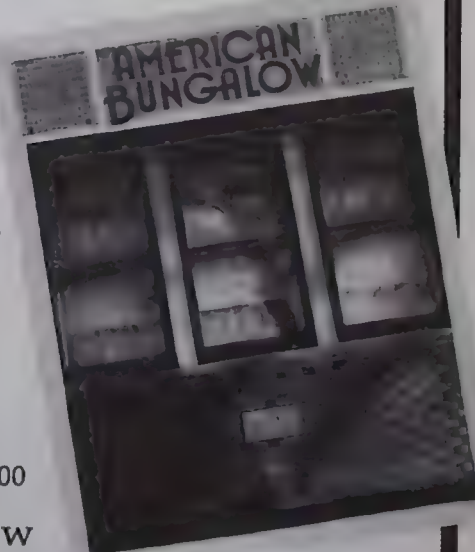
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About the Grove Park Inn

Q. - Are the original rock columns still beneath the oak-covered pillars in the Great Hall?

A. - No. When the Inn was constructed in 1913, the original water pipes for the guest rooms were attached to square concrete pillars which support the weight of the upper floors. To disguise the pipes, the concrete pillars were covered with a granite facade. In the mid-fifties, the stones had to be removed to replace the pipes. At that time the decision was made not to replace the stone, but to cover the pipes with a wooden framework. The stones were used in other parts of the building. One stone with its original motto still barely visible is in the exterior south wall of one of the gift shops. The motto is upside down.

Q. - Did the Roycrofters make the original bedroom furniture?

A. - No. The contract for more than 1500 pieces of bedroom furniture was awarded to the White Furniture Company of Mebane, N.C. Two Roycroft bedroom suites have been found, generating the theory that the Roycrofters may have designed the furniture, but knew they could not meet Fred L. Seely's deadline. As it was, the small Roycroft furniture shop had less than twelve months to produce approximately 400 chairs, two massive sideboards and four corner servers, two tall case clocks, and a score of other pieces. The Roycrofter copper shop did make over 2,900 copper pulls for the White bedroom furniture at the Inn.

Q. - When were the arms added to the GPI chairs and by whom?

A. - Photographs taken in the dining room reveal that the arms appeared between 1917 and 1921. The carriage-bolt construction is identical to that found on furniture made by the woodworkers at Biltmore Industries, which Fred Seely bought from Edith Vanderbilt in 1917. We presume that complaints from his diners prompted Seely to have the arms added. Rather than go to the expense of shipping the chairs back to the Roycrofters in East Aurora, the always-thrifty Seely probably sent them a few at a time across the road to his woodworking shop. A few of the original Roycroft/GPI chairs were left unaltered, two of which are on display in the Vanderbilt Wing. Most of the GPI chairs were sold to the general public for \$5 each in the mid-fifties.

Q. - Are the mountains visible from the Sunset Terrace the Great Smoky Mountains?

A. - No. Asheville is located on a thirty-mile wide basin in the midst of the Blue Ridge Mountains. Sunset Mountain, on which the Inn is built, is a part of the eastern rim. Mt. Pisgah, the highest peak in the range at 5761', can be seen by looking southwest from the terrace. The GPI is located at 2450'. The Great Smoky Mountains are sixty miles further west, straddling the border between North Carolina and Tennessee.

Q. - Have the Roycroft lights in the G.P.I. been polished?

A. - Some have been. The Inn has since stopped this practice and many of the unlacquered lights are beginning to return to a semblance of their former appearance.

Q. - What is the source of the mottos appearing on many of the original stones?

A. - Fred Seely, who had known Elbert Hubbard since the early 1900s, selected the mottos, many of which are identical to those in Hubbard's publications. It seems safe to assume that Seely was inspired by Hubbard's knack for motto-writing.

Q. - Were the Inn's Arts & Crafts antiques, such as the Morris chairs and settles, here originally?

A. - No. The Great Hall was first furnished with natural wicker furniture. What little oak was found in the Great Hall, such as the smoking stands, was Roycroft. The Limbert, Young, Lifetime and Stickley furniture now a part of the Inn's collection was purchased during the expansion period of 1984-1989.

Q. - Who made the andirons in the Great Hall fireplaces?

A. - We do not know. They are only marked with the date "1913." The Roycrofters are often credited with them, but more out of convenience than solid research. It remains for someone to compare the hammering technique on these andirons with those of known Roycroft origin. They weigh more than 500 pounds each and require five men to be moved.

Q. - Did the Inn really have an indoor swimming pool in 1913?

A. - Yes, along with a three-lane bowling alley, a mission oak pool table, a recreation room, a barber shop, and a pharmacy - all in the lower level beneath the floor of the Great Hall. Sadly, they have all been removed and the rooms remodeled into offices.

Q. - Who was the Inn's most famous guest?

A. - I would call it a tie between two individuals who, although strangers to one another, were both here on September 10, 1936. President Franklin D. Roosevelt stayed in room 220 at the G.P.I. on his return from the Great Smoky Mountains, while novelist F. Scott Fitzgerald (*The Great Gatsby*, *This Side of Paradise*) lived here during the summers of 1935 and 1936. Two weeks later, on September 24, Fitzgerald attempted suicide in room 441.

- Compiled by Bruce Johnson,
author of *Built for the Ages:
A History of the Grove Park Inn*



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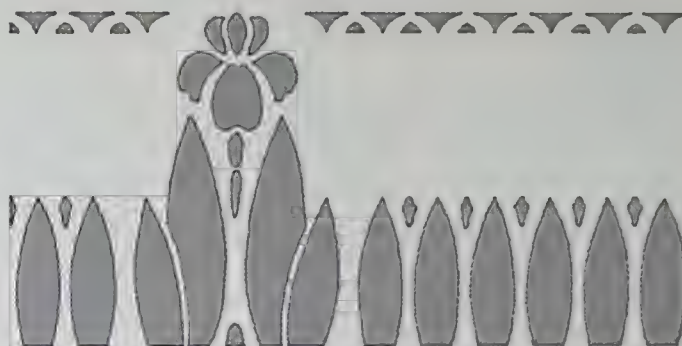
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The Great Craftsman Bungalow Hunt



Ray Stubblebine

Time: 10:00am
Day: Sunday
Room: Heritage Ballroom
Wing: Sammons
Speaker: Ray Stubblebine
Additional Information: p. 68

Notes:

Ray Stubblebine is a photojournalist in the New York area whose work appears regularly in major national publications. He and his wife, Ula Ilnytzky, and two daughters live in a Craftsman Home #104, which they continue to restore. Ray and Ula spoke on the subject of their restoration project at the first Arts & Crafts Conference in 1988. Ray also addressed the gathering at the opening of Craftsman Farms in 1990 and has written for *Old House Journal*. He is a charter member and serves on the Board of Trustees of the Craftsman Farms Foundation. Ray is constantly searching for examples of Craftsman houses and hopes to eventually collect his research in a book on this subject. He encourages anyone with information on a possible Stickley home to write and/or send photographs to him at: 863 Midland Rd., Oradell, NJ 07649.

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Photo: Eileen Colton

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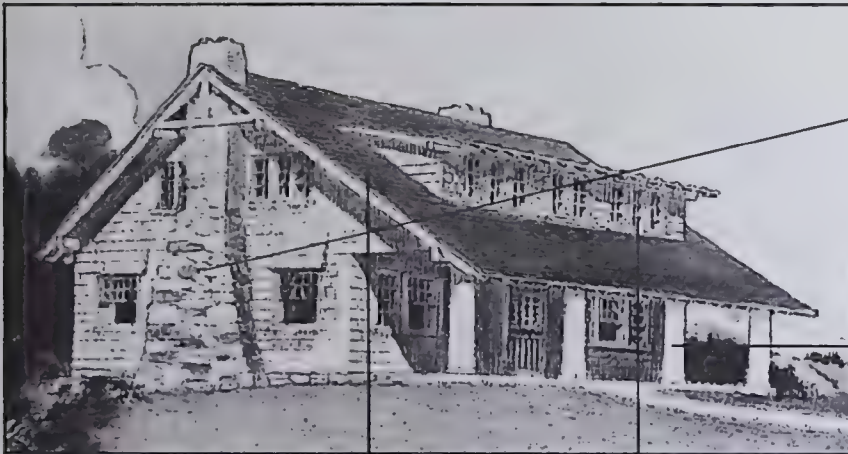
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Published in The Craftsman, November 1909

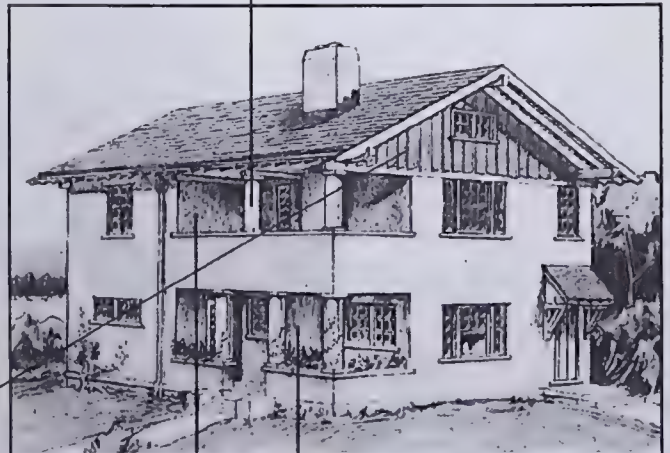
SEVEN-ROOM SHINGLED COTTAGE: NO. 78

Chimney: often a mix of materials, stone at bottom becoming brick towards top.

Columns: if wood, almost always round and plain. Stone columns rare and usually square.

Roof: extremely large, overhanging eaves with rafters exposed and usually cut at an angle at the end. Support beams extend out beyond the ends of the rafters. Triangle type supports rarely used. Tile and slate as well as natural cedar shingles favored; other materials, such as "Rubberoid," probably long since fallen into disrepair and replaced.

Windows: usually grouped, either double hung or casement. Look for small casement windows on either side of chimney that indicate an inglenook.



Published in The Craftsman, March 1910.

SEVEN-ROOM CEMENT HOUSE: NO. 85

Exterior walls: ground floor and upper floors often of different materials (e.g., clapboard or shingle over stone, or shingle over clapboard) and area under roof may have verticle tongue-and-groove boards cut at bottom like a saw tooth. Texture and colors of natural materials emphasized. Use your imagination to see beneath that new aluminum siding!

Sleeping and dining porches: open or screened-in "sleeping porches" off one or more bedrooms common. Often later enclosed for extra rooms. An inset open porch often designed off dining room or kitchen for summertime open air dining.



Published in The Craftsman, July 1909

TEN-ROOM HOUSE OF BOARDS AND SHINGLES: NO. 70

Pergola: attached pergolas original to house often removed or enclosed. Sometimes room additions built over them.

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J. M. Young

(continued from page 18)

finish from "quartered white oak, golden or fumed finish, also (Birch) Mahogany or Walnut finish." The brochure also claimed that "their careful construction is indicated by the careful mortising and pinning of all joints."

At some point during the last half of the 1920s both the Young company and the Stickley company were represented by the same wholesaler, W.L. Babcock of New York. The company correspondence seems to indicate a close working relationship between the two firms. It seems that as the L. & J.G. Stickley company moved out of the manufacture of Arts & Crafts furniture, the Youngs picked up their business through Babcock. Their correspondence even indicates that Young would manufacture items that either Gustav or L. & J.G. Stickley had produced. We have found specific letters to Youngs bearing Babcock's signature along with clippings from both Gustav's and L. & J.G. Stickley's catalogs requesting that a particular item be made. One letter specifically notes a referral by the L. & J.G. Stickley firm to the Youngs. It appears that

up into the 1940s the Youngs continued to manufacture furniture that was a direct imitation of earlier L. & J.G. Stickley pieces. Some of the Young furniture even bears the same style number as found in the Stickley catalog.

Although the J.M. Young's Sons Furniture Company manufactured other lines of furniture throughout the 1930s and 1940s, their Arts & Crafts line generated a large portion of their sales. Included were government contracts and firms literally all over the United States and throughout the world. The company seems to have dropped its Arts & Crafts line at some point in the late 1940s. The firm remained in the Young family until 1973, when it was sold to Neil Wright. The firm continued to manufacture a line of furniture until 1979 when the plant was closed and the buildings were razed to provide land for a parking lot and apartments.

In its century of existence, the J.M. Young Furniture Company carried the Arts & Crafts style of furniture well into the twentieth century. The firm was a small family business that believed in quality and honesty in their furniture. The designs, proportions, wood, and finishes were

New Release:

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Although the exhibition at the Rochester Institute of Technology closed last month, a limited number of copies of the forty-page catalog edited by Bruce A. Austin are still available. The catalog contains both color and black-and-white photographs with concise, detailed information on each piece in the exhibition.

Among the featured craftsmen whose work is included in the catalog are Charles Rohlf, the Roycroft Shops, Gustav Stickley, Dard Hunter, the Heintz Art Metal Shop, and Arthur Cole. The exhibition features an extensive number of vases and bowls by Frederick E. Walrath, who, in addition to being one of the finest teachers of the Arts & Crafts era, worked at both the Grueby Pottery and the Newcomb College Pottery.

The catalog is \$15.95 (\$12.50 @for 2-10 copies) and may be ordered by sending your check to Bruce A. Austin, R.I.T. College of Liberal Arts, P.O. Box 9887, Rochester, NY 14623 (Tel. 716-475-2879).

simple, but well done. Although it seems that neither John, George, or Clarence Young espoused the Arts & Crafts philosophy as Gustav Stickley did, it is clear they produced a product of which Gustav would have approved. It is certain that Leopold and John George Stickley approved, which puts an entirely new perspective on business relationships during this period. This small family business left a significant legacy in American decorative arts through an emphasis on quality in craftsmanship.

[Dr. Michael E. Clark is an Assistant Professor in the Fine Arts Department at Elmira College. He has been on sabbatical leave researching the J.M. Young Furniture Company along with his wife, Jill Thomas-Clark, who is an Assistant Registrar for the Corning Museum of Glass. Much of the material for this article is still in the form of unpublished records, letters, interviews, and retail plates. They hope to eventually publish a full-length work and catalog of Young furniture. Persons with information of interest to the authors are urged to write to Dr. Michael E. Clark, Elmira College, Park Place, Elmira, NY 14901.]



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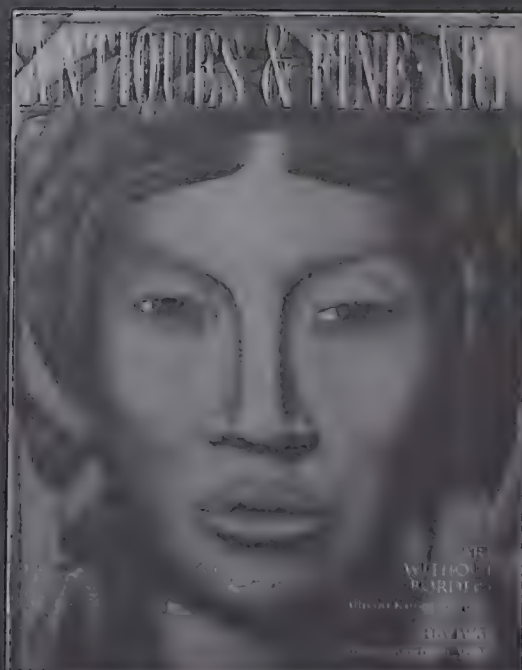
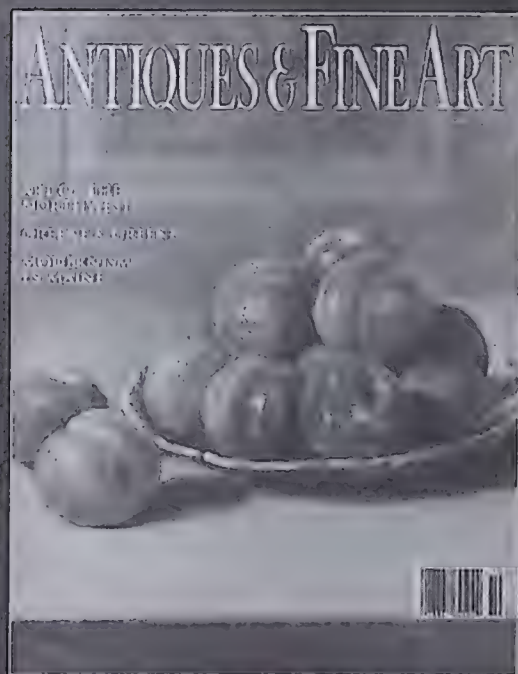
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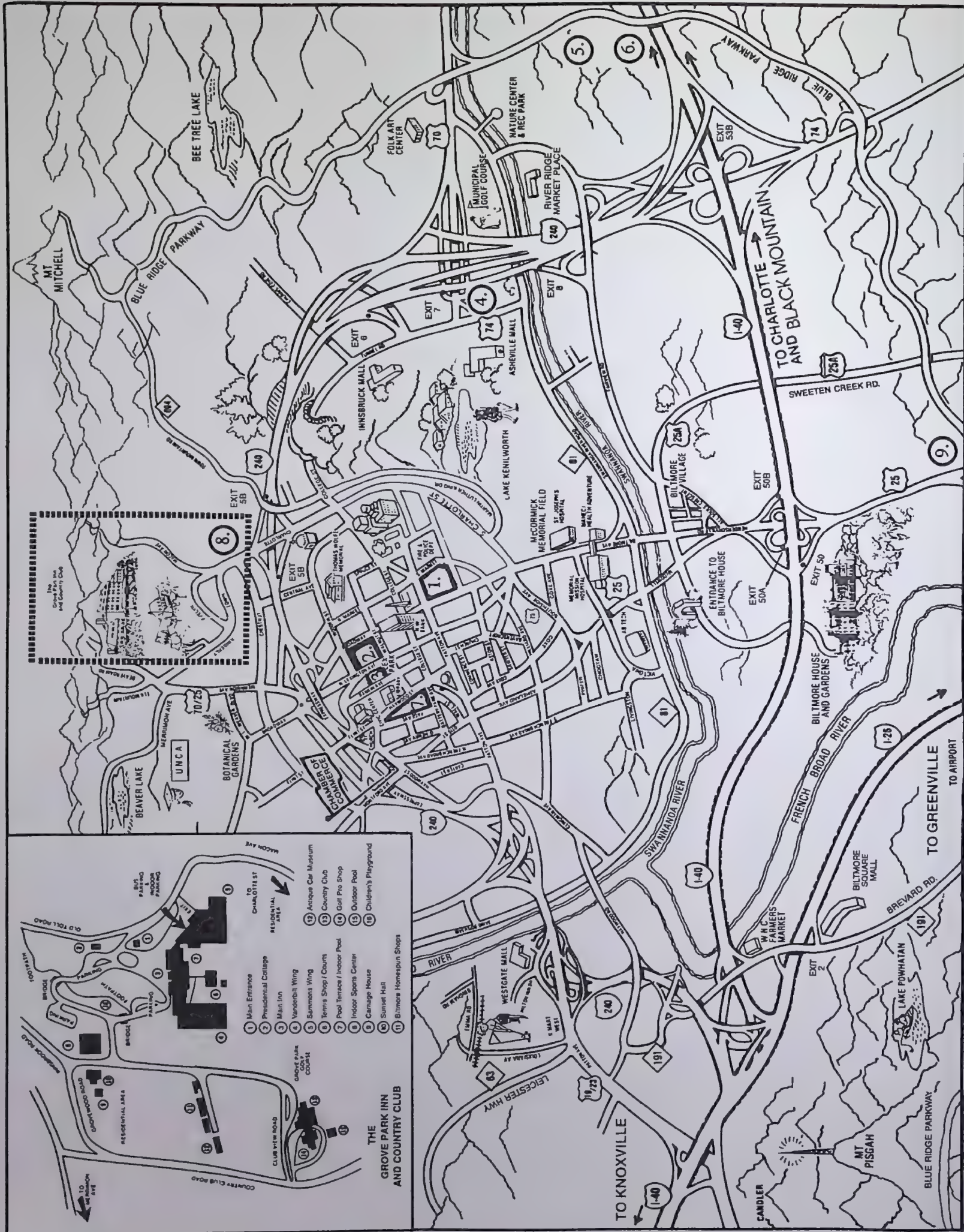


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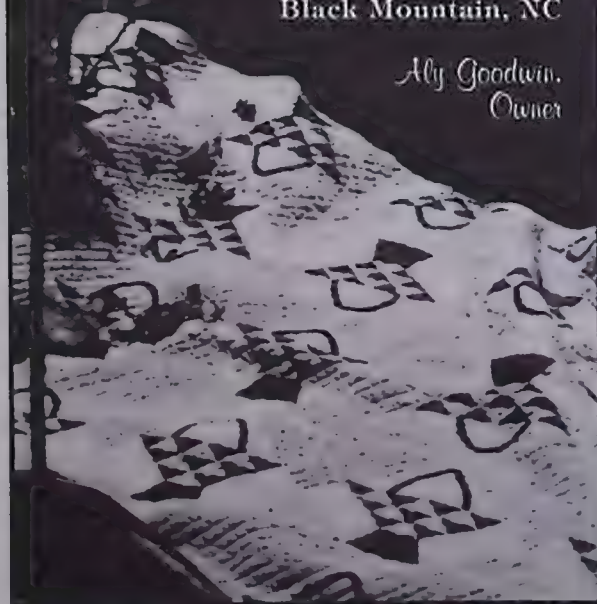
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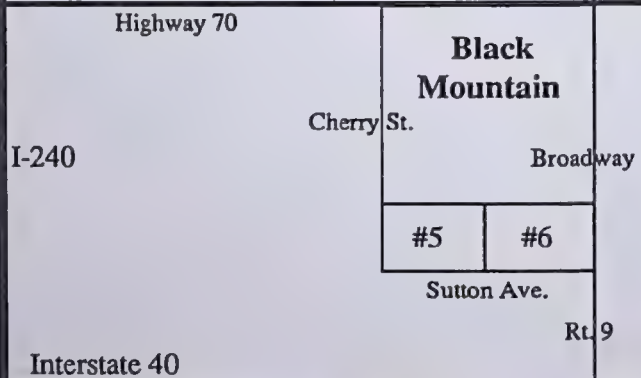


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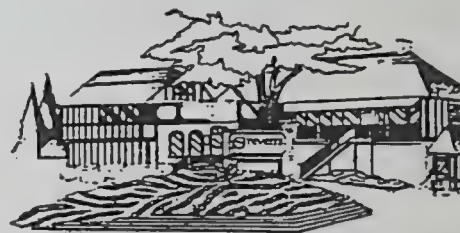
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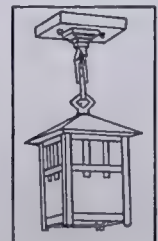
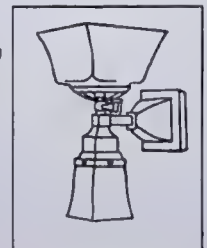
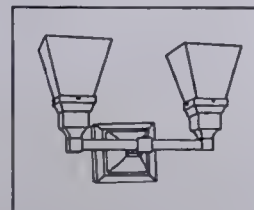
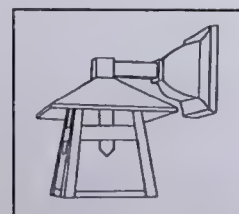
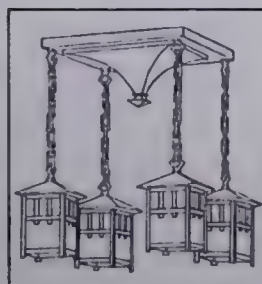
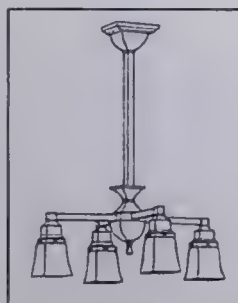
Mission/Prairie / Arts & Crafts Lighting

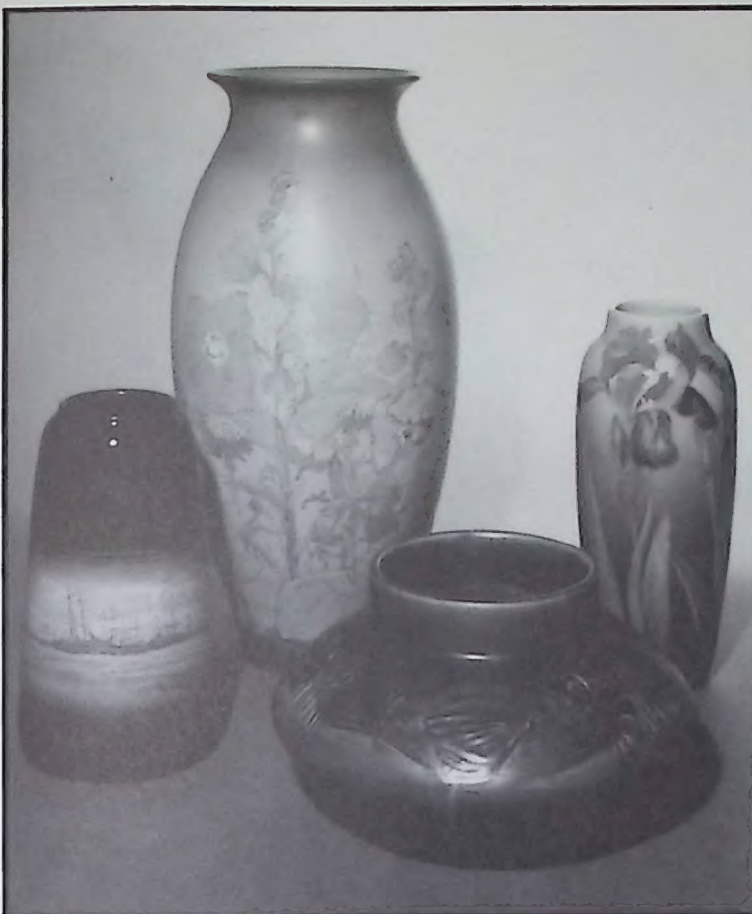
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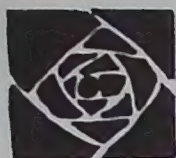
A special preview party, Thursday evening May 28th, will benefit the Decorative Arts Department of the Cincinnati Art Museum. Regular Preview will be Friday, May 29th from 9 AM until 7 PM. Over 300 pieces of commercial and less important artist signed Rookwood will be offered by lottery at fixed prices during the benefit preview.

A full color catalog of approximately 200 pages showing all auction items will be available in early May for \$35 plus \$3 shipping. Ohio residents please include 5.5% sales tax.

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Cincinnati, OH 45202
(513) 381-2128

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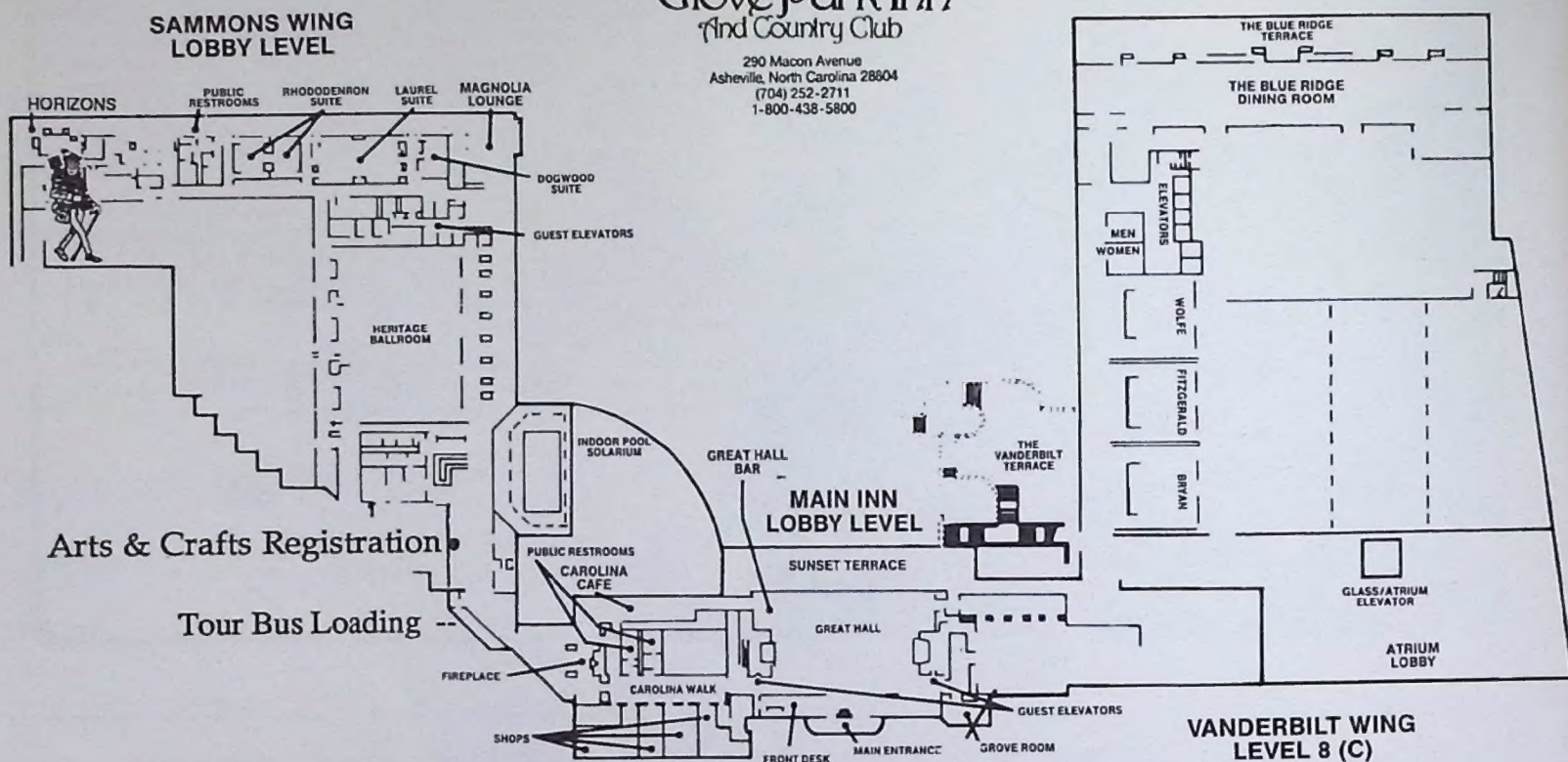


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Event	Room	Wing
Antiques Show	Ballroom	Vanderbilt - 8
Architectural Tour	Entrance	Sammons
Art Pottery Tour	Entrance	Sammons
Biltmore Tour	Entrance	Sammons
Breakfast	Blue Ridge	Vanderbilt - 10
Buffets, Dinner	Blue Ridge	Vanderbilt - 10
Demo: Furniture	Fitzgerald	Vanderbilt - 10
Demo: Pottery	Wolfe	Vanderbilt - 10
Demo: Stencils	Bryan	Vanderbilt - 10
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Front Desk	Great Hall	Main Inn
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Registration	Hallway	Sammons
Seminars	Heritage	Sammons
Small Group Dis.	Meeting Rms.	Vanderbilt - 8
Social Hour	Magnolia	Sammons
Soup & Sandwich	Laurel	Sammons



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